# Just Cross Stitch®

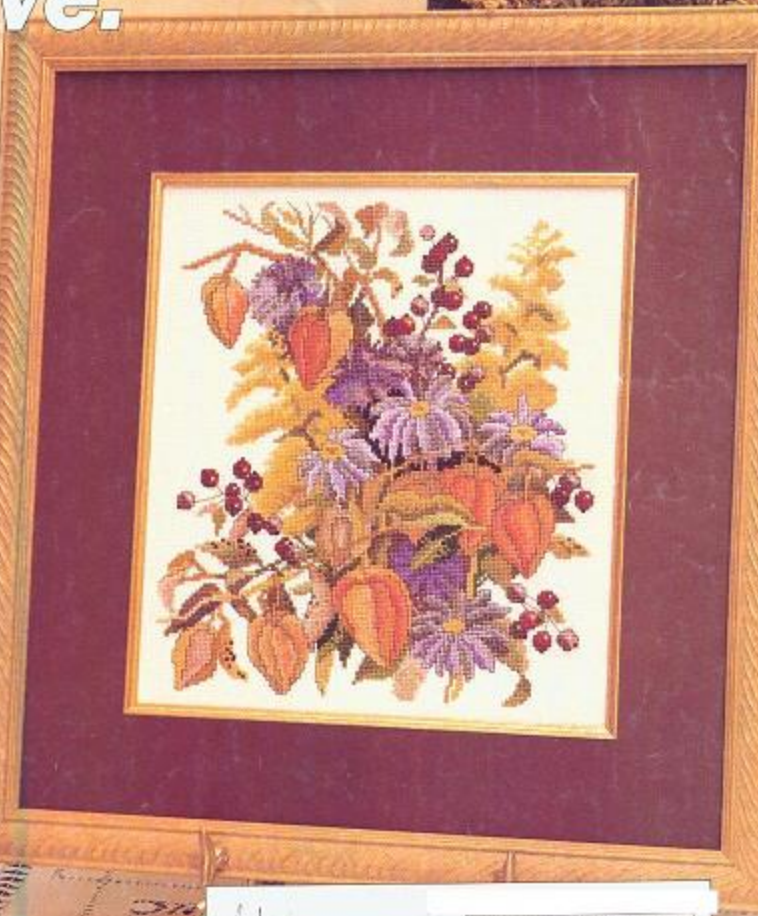
The Premier Cross-Stitch Magazine

November 1996

## Exclusive:

### Meet the Designers:

- Ginger Miller of Ginger & Spice
- Ruth Sparrow of Twisted Threads



## 12 Fabulous Projects to Keep or to Give

## Stitch a Colorful Welcome

## Learn Stumpwork Techniques

November 1996 US $4.50 CN $5.25

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# Christmas in Williamsburg 1996

## December 5-9, 1996

The sounds, the sights, the scents, and the stitches of Williamsburg!

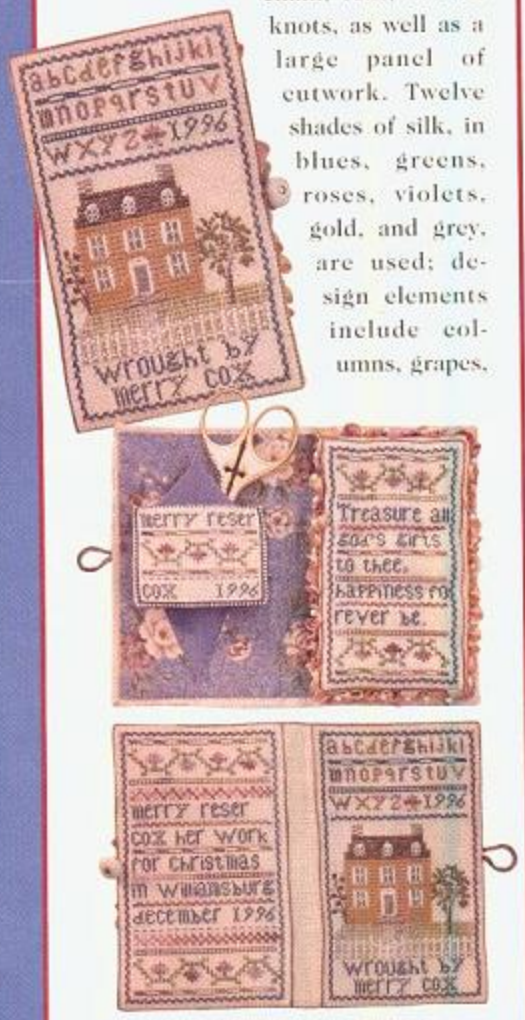
See America's Colonial Capitol adorned for the holiday season, resplendent with decorations made of all natural materials; smell the fresh cedar and pine, mingled with the aroma of freshly baked gingerbread; hear the sounds of Christmas; and create a masterpiece of stitchery that will remind you again and again of this holiday season.

Join us for a Christmas to remember! Choose from three excellent new needlework classes taught by experts. Sharon Cohen, Merry Cox, and Emie Bishop have designed all-new projects to challenge and expand your stitching skills. Jacqueline Kreinik of Kreinik Manufacturing Company, producers of silks and metallic threads and a variety of sampler embellishments, will present a lecture and slides documenting the history of silks and metals as they have been used in sampler stitchery since the eleventh century. Learn how your stitchery today is similar to historic pieces from the past.

The luxurious Fort Magruder Inn will be headquarters for the eighth-annual Christmas in Williamsburg seminar. To reserve your place at this memorable event or for more information, call Wanda Billings at 1-800-634-7720.

With Merry Cox's expert help, you can make the case shown below. *A Williamsburg Sewing Case* is stitched on 32-count sandstone linen, using five silks and five cottons in ten soft, colonial colors, coupled with silk-ribbon ruching. The piece closes to a compact 2¾ x 4½ inches and is designed for stowing pins, needles, and scissors. Ten specialty stitches are used to work the charming design that will remind you of your Christmas in Williamsburg. The kit contains everything needed for completion. Stitcher should be proficient on linen.

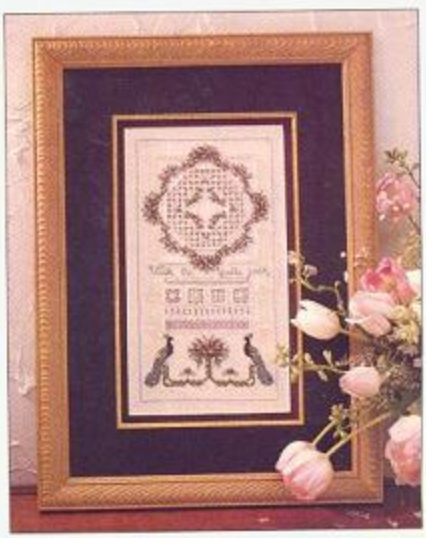
*The Renaissance Sampler*, right, taught by Sharon Cohen is worked on 32-count summer khaki Belfast linen and measures 4½ x 11½ inches. Comprised of six bands, the sampler contains these stitches: Irish, blackwork, long-arm cross, cross, detached buttonhole, queen, satin, chain, tent, French knots, as well as a large panel of cutwork. Twelve shades of silk, in blues, greens, roses, violets, gold, and grey, are used; design elements include columns, grapes, and flowers. Stitcher should be proficient at the intermediate/advanced level on linen.




*A Williamsburg Sewing Case*

Add Hardangersom to your repertoire of stitches. Emie Bishop will teach *Walk the Gentle Path*, an elegant design created using Hardangersom, needle lace, a variety of surface stitches, and cross stitch. Worked on 32-count cream Belfast linen, the piece measures approximately 6 x 12 inches. The mauve, burgundy, and teal design is embellished with crystals. Cutwork and pulled- and drawn-thread sections are highlighted by various needlewoven filling stitches. Stitcher should be proficient at intermediate level on linen.

*The Renaissance Sampler*



*Walk the Gentle Path*

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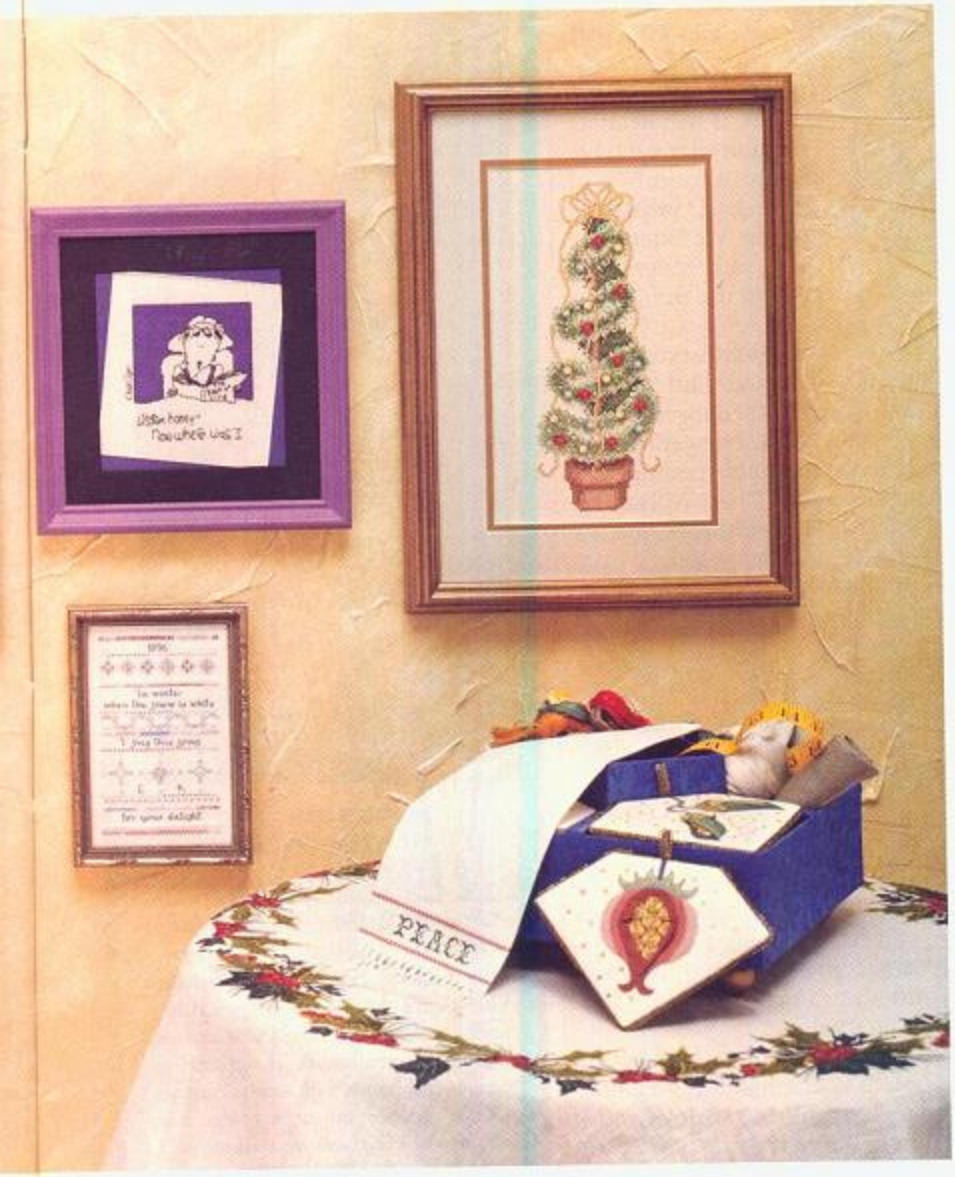


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*Therefore turn thou to thy God: keep mercy and judgment, and wait on thy God continually.*
*Hosea 12:6*

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# One Stitch Ahead

"What's going on with *Just Cross-Stitch?*" That is the question that I imagine you are asking yourself as you pick up this issue. With a quick perusal of the pages, it will become evident that we have made a number of changes, improvements. We listened to you, our readers, and have implemented some of your suggestions and have kept the things you like about *Just CrossStitch.*

You will still find lovely designs for counted cross stitch presented in wonderful color photography and in easy-to-read black-and-white charts. We will also continue to offer projects with advanced needlework techniques for those of you who are ready to move beyond basic cross stitch and who like a challenge. Each issue will profile at least one published needlework designer along with a sample of that designer's work. There will still be informative articles about topics of current interest in needlework, too. As space permits, we will print "Our Stitchers Ask." This column has proven to be tremendously popular—we receive hundreds of submissions each year. Beginning with this issue, we will be reviewing newly released products that you can purchase in your local needlework shop. Be sure to take a look at "And This Just in . . ." on page 22.

Most of the differences in this issue are courtesy of our talented art department. Yukie and Dottie have spent a lot of time and effort giving this publication an aesthetic "facelift." We hope that you will find the new format easier and more enjoyable to read and use. Please be assured that, although the style of the magazine has changed, the editorial coverage and the number of pages have not changed—we still have 68 pages.

We would love to hear from you. Please write or call and give us your suggestions and opinions about the new *Just CrossStitch* magazine. The directory on page 9 is a handy reference for contacting us.

I would also like to encourage you to attend one of our needlework seminars; we offer two each year. We have one in Williamsburg, Virginia, every year in the early part of December to coincide with the Grand Illumination. (See page 3 for more information.) This year the teachers are Sharon Cohen, Merry Cox, and Emie Bishop. They have each designed a new piece that has never been published or taught before this seminar. All of the designs are so lovely that I am having a difficult time deciding which class to take.

This past summer, our seminar was held in Santa Fe, New Mexico, with Joanne Harvey teaching a German sampler. The seminar was very well attended and featured a tour of the New Mexico Museum of International Folk Art where we were privileged to have a behind-the-scenes look at their extensive collection of antique samplers, quilts, garments, and other textiles from around the world that are housed in their vaults. The samplers that are on display in the museum were well-worth the trip, but the exclusive tour was fabulous. Many thanks to textile curator Norma Fischer and her staff as well as to docent Nancy Looney!

For our summer of 1997 seminar in Boston, Joanne Harvey has agreed to reproduce a Massachusetts sampler. We are still working out the details, but information should be available soon. Watch future issues of *Just CrossStitch* magazine for more information about this educational event.

May all your stitches be enjoyable!

Norma Reeves

*We feature over 130 of the finest museum & historic reproduction samplers in the world, from America, England, Scotland, Germany, and Holland.*

OUR EXTENSIVE CATALOGUE includes kits, charts, books on early textiles, sewing tools, our exclusive linens, custom framing of needlework in appropriate period style frames with archival materials, and genuine antique samplers. The majority of our goods are available only through THE SCARLET LETTER.

*Catalogue $4.00.*

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P.O. Box 397, Sullivan, WI 53178

**ATTENTION ALL STITCHERS:**
Look for the special December 1996 issue of *Just CrossStitch* magazine!

Including designs by
Mosey 'N Me
Charland Garvin
Teresa Wentzler
and other talented designers

Featuring

- Ornaments
- Stockings
- Bellpull
- Pillow
- Table Linens
- Frameables

# Holly and Ivy Tablecloth

Embellish your table with two beloved symbols of Christmas: holly and ivy. Worked in reds and greens, this winter foliage forms a wreath that crowns the linen cloth upon which it is stitched.

Chart begins on page 14.

**HOLLY AND IVY TABLECLOTH**
Designed by Cathy Livingston

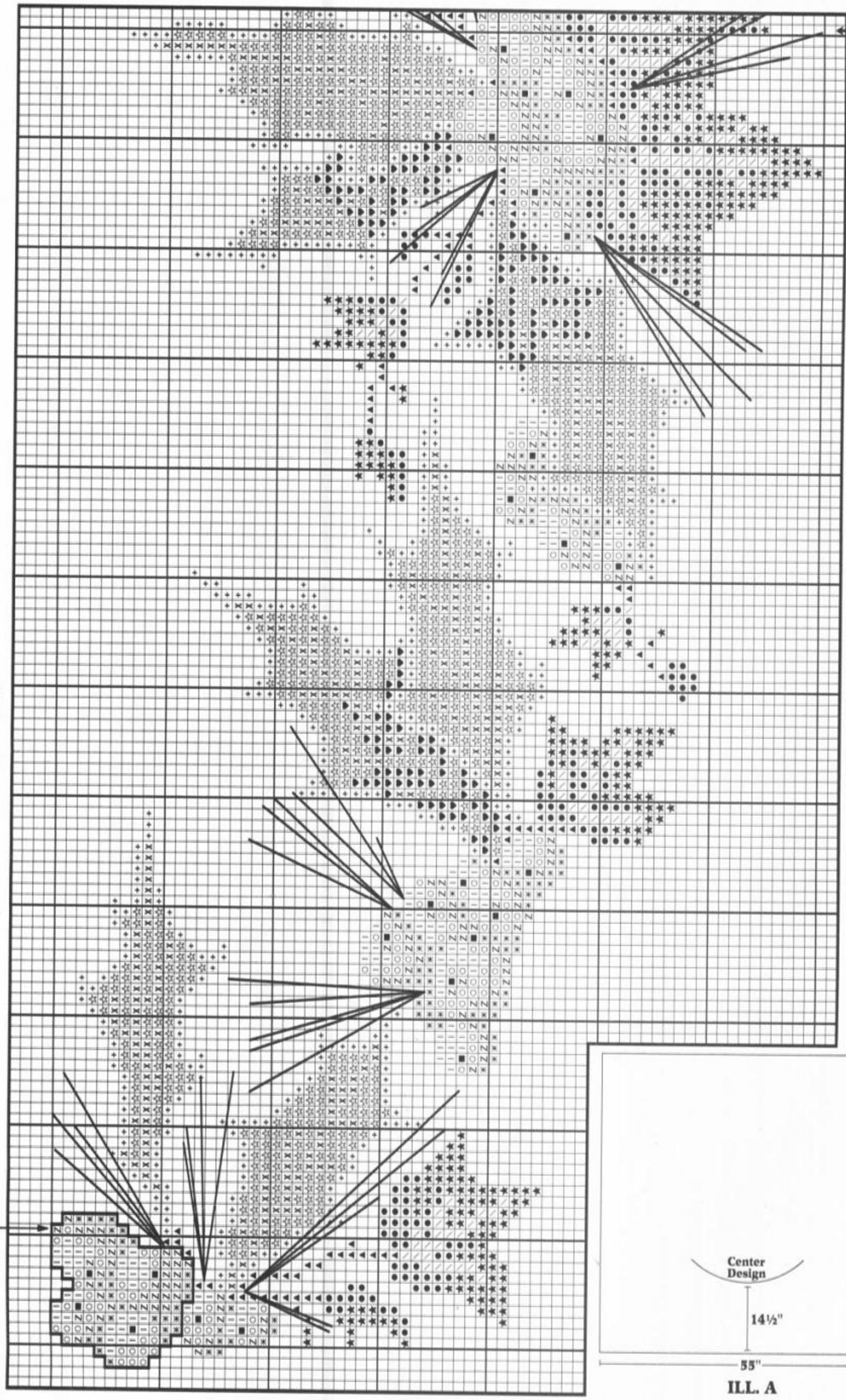
| | DMC | Coats | Anchor* | |
|---|---|---|---|---|
| \ | 367 | 6018 | 210 | pistachio, dk. |
| ♥ | 936 | 6269 | 269 | avocado, dk. |
| ☆ | 937 | 6268 | 268 | avocado, med. |
| X | 470 | 6010 | 267 | avocado, lt. |
| ■ | 3371 | 5478 | 382 | black-brown |
| Z | 815 | 3000 | 22 | garnet, med. |
| ○ | 816 | 3410 | 20 | garnet |
| \| | 3722 | 3242 | 896 | pink, med. dk. |
| ▲ | 838 | 5381 | 380 | beige-brown, vy. dk. |
| • | 890 | 6021 | 212 | pistachio, ul. dk. |
| | 336 | 7981 | 150 | navy |
| ★ | 319 | 6246 | 246 | pistachio, vy. dk. |
| | 336 | 7981 | 150 | navy |
| + | 471 | 6010 | 266 | avocado, vy. lt. |
| | 734 | 6266 | 279 | olive, lt. |
| * | 838 | 5381 | 380 | beige-brown, vy. dk. |
| | 815 | 3000 | 22 | garnet, med. |

**Fabric:**
30-count white linen from Norden Crafts (Cut fabric 55" x 55".)
**Stitch count:**
72H x 245W (one panel)
**Design size:** (one panel)

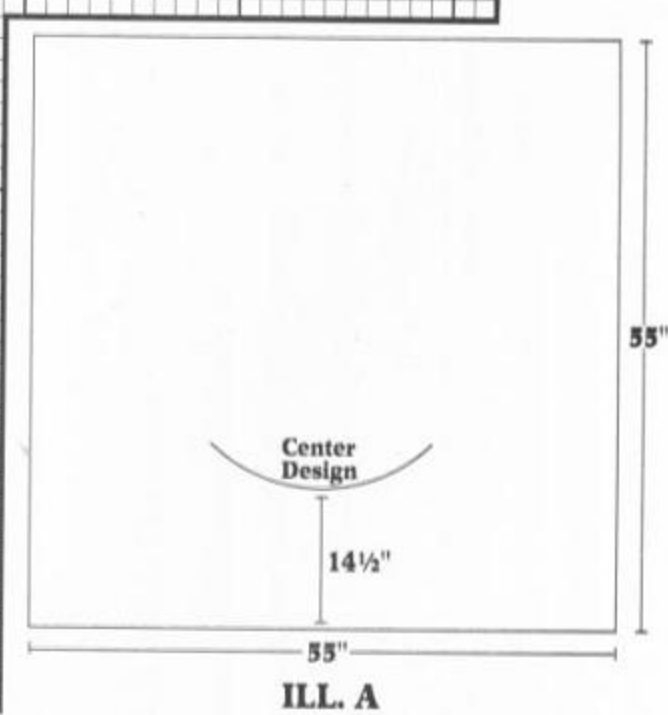
| | |
|---|---|
| 25-count | 5⅞" x 19⅝" |
| 28-count | 5¼" x 17½" |
| 30-count | 4⅞" x 16⅓" |
| 32-count | 4½" x 15⅓" |

**Instructions:**
Cross stitch over two threads, using two strands of floss. When two colors are bracketed together, use one strand of each. Straight stitch pine needles, using one strand 319/6246/246. **NOTE:** Begin stitching design 14½" from edge of fabric, centering design horizontally (Ill. A). After stitching design once, turn fabric 90° counterclockwise and stitch design again (Ill. B) matching berries where indicated by outlines on chart.

TOP



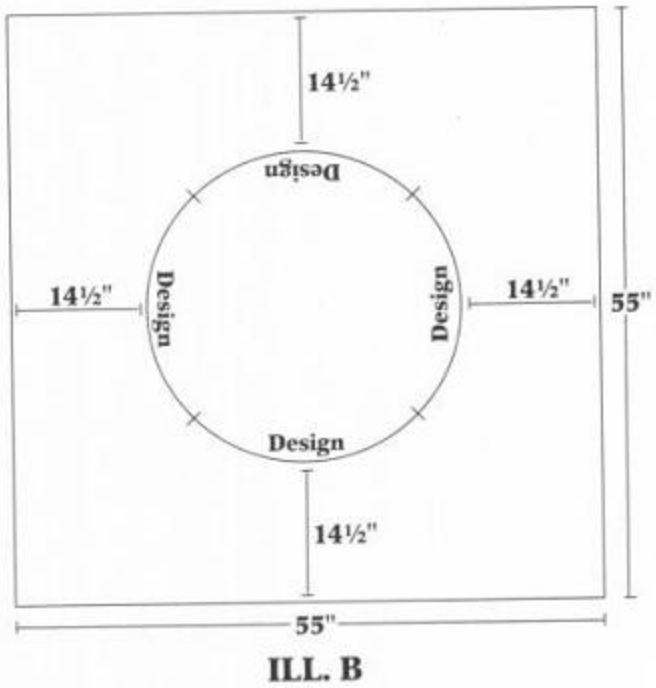
**NOTE:** Outline is for position only and is not to be stitched.




ILL. A

**HOLLY AND IVY TABLECLOTH**

**NOTE:** Match holly berries here. Outline is for position only and is not to be stitched.




**ILL. B**

**TOP**

Shaded portion indicates overlap from previous page.

**HOLLY AND IVY TABLECLOTH**

# Profile of a Needlework Artist

# Ruth Sparrow

by Barbara Cockerham

*"As our society rushes off in technology, it is crucial for me to slow down into the old-fashioned traditions bestowed upon me by women such as my mother, . . ."*

Most stitchers, at one time or another, can identify with or have a laugh over the clever sayings on the Listen Honey® cartoons charted for cross stitch by Ruth Sparrow of Twisted Threads. Through a licensing agreement with cartoonist Emerson Quillin, creator of Listen Honey, Ruth has produced 38 designs that interpret his bold penstrokes and adult humor for the needle.

"When we first entered this agreement, we both lived in Cincinnati; and it was a lot easier. Now Emerson sends me stacks of artwork, and I go through it looking for what I think will appeal to women stitchers," says Ruth.

Ruth, educated as a teacher, knew from the time she graduated from college at age twenty that someday her needlework heritage would become central in her career. "Deep in my heart I knew that someday I would own a needlearts shop." It took eighteen years to accomplish her dream, and in 1993 she opened Twisted Threads in Cincinnati. Five months later, she entered into the agreement with Quillin to adapt his artwork for cross stitch.

Every Listen Honey is different, but all bear a clever saying. "One of my favorites is 'Listen Honey, it's official. I've become my mother.' We can all relate to that, and it is one of my best sellers. Another of my favorites shows a woman dressed for Christmas, with her arms laden with shopping bags. The verse reads, 'On Dasher, on Dancer, on Master and Visa.' I call all of them Listen Honey, and probably ninety-five percent of the charts have those words on them," says Ruth. She mentions three others with universal appeal that are personal favorites: 'Listen Honey, it happened to me again last night. I got prettier.'; 'Joy to the world, my new credit card has come.'; 'Will work for chocolate.'

"As flamboyant as these designs are, they still express the values of putting needle and thread to fabric and stitching with our hands, with our hearts," Ruth muses. "As our society rushes off in technology, it is crucial for me to slow down into the old-fashioned traditions bestowed upon me by women such as my mother, who will turn 80 in a few months. She was, and continues to be, my greatest inspiration. She is an elegant embroideress whom I admire greatly. Her work is pure perfection and includes knitting, crewel work, embroidery, and quilting."

Today, Ruth still maintains some ownership in the retail shop in Cincinnati; but she has relocated to Lititz, Pennsylvania, where she works with Michael Holiday in a new design company called Holiday Sparrow Designs.

"This move gave me the opportunity to put more energy into the creation of cross-stitch designs. What joy! To stitch and be creative every single day! We work out of a converted third-floor attic-turned-studio. It is as wild and outrageous as any Listen Honey design, in colors of purple, teal, and salmon. It is full of energy and always alive with music from Annie Lennox to Bruce Springsteen to Sting to Mary Chapin Carpenter to Rod Stewart," Ruth states.

In establishing the new partnership for designs, Ruth felt "it was very important to me to make sure that whatever we did would have a very definite style of its own. We've created what we call our tall guy series, and each of those has three Santa-like figures. They are very whimsical and fun."

With two design companies operating in the attic-office, Ruth and Michael find it easy to be motivated. "We have our drafting tables facing each other; and when he can find an hour or two to get away from his busy day (Michael also operates East Side Mouldings, a frame manufacturing

company.), we have a great time planning, creating, and marketing together. Many evenings find us in the studio, often into the late, quiet hours that we find so peaceful in this charming town."

Ruth stresses that in the almost-thirty-year-old cross-stitch industry, it is difficult to find something different to design, something that no one has done before. When she saw Emerson Quillin's cartoons, she recognized that the humor was unique. "There was nothing like it in cross stitch; I felt there was a real lack of contemporary humor that these bodacious ladies can provide."

*Now Where Was I*, pictured above, is typical of the Listen Honey series.

Ruth strongly encourages readers to support their local needlearts shop. If you are unable to find her designs in your area, contact the retail shop, Twisted Threads at 7013 Miami Avenue, Cincinnati, Ohio 45243 or phone 513-271-7703. To contact Ruth, write to Twisted Threads, Post Office Box 201, Lititz, Pennsylvania 17543-0201.

Chart and instructions for *Now Where Was I* are on page 18.

**NOW WHERE WAS I**
Adapted by Ruth A. Sparrow

| | Anchor® | DMC | Coats | |
|---|---|---|---|---|
| × | 403 | 310 | 8403 | black |
| • | 112 | 552 | 4092 | violet, dk. |

**Fabric:**
32-count china white Royal Crown linen from Wichelt Imports, Inc.
**Stitch count:**
71H x 68W

**Design size:**

| | |
|---|---|
| 18-count | 4" x 3⅞" |
| 25-count | 5⅝" x 5½" |
| 28-count | 5⅛" x 4⅞" |
| 32-count | 4½" x 4¼" |

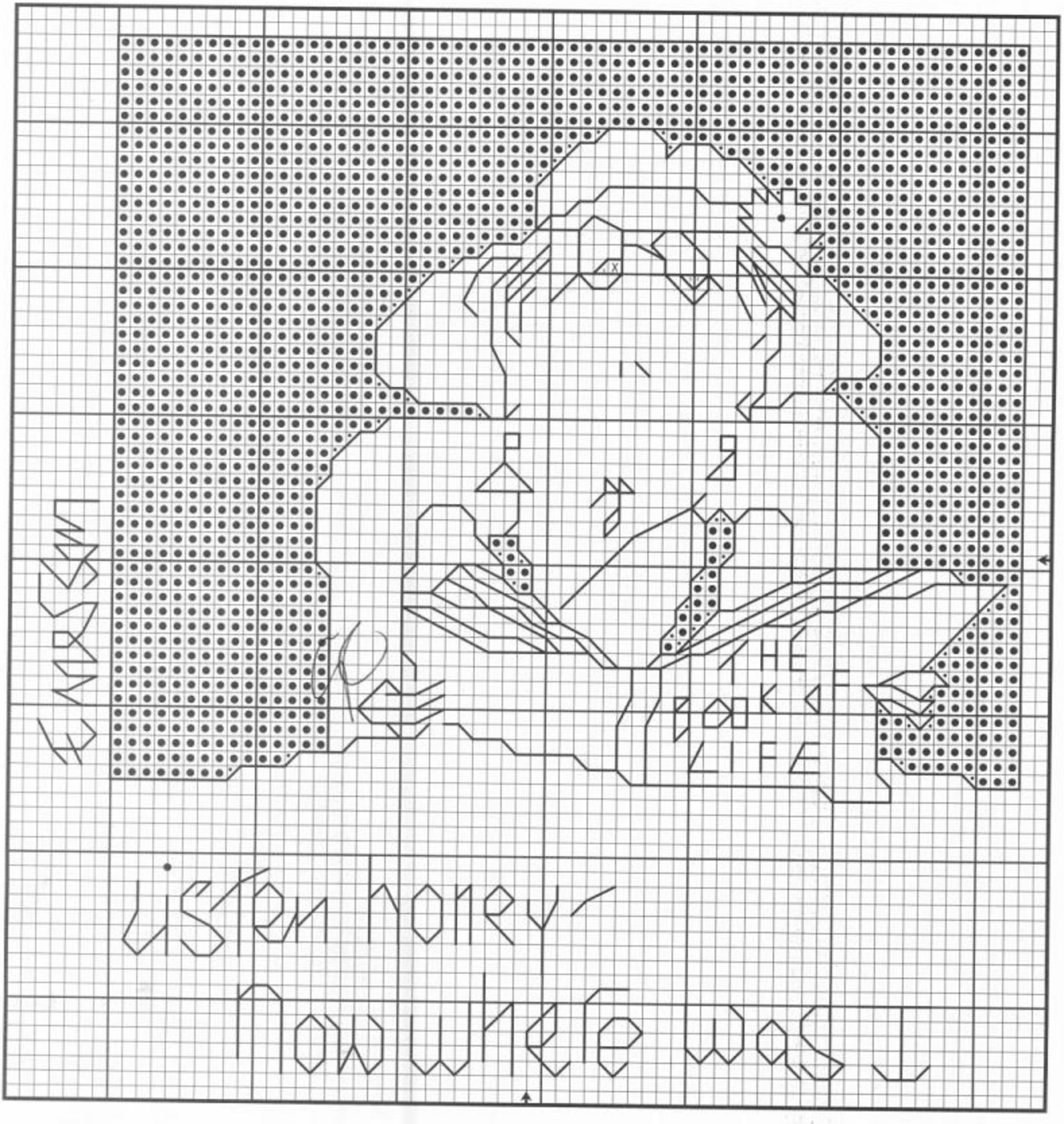
**Instructions:**
Cross stitch over two threads, using two strands of floss. Work French knot where • appears at intersecting grid lines, using two strands 403/310/8403 and wrapping floss around needle once.
**Backstitch instructions:**

| | | | |
|---|---|---|---|
| 403 | 310 | 8403 | "Emerson" (one strand) |
| 403 | 310 | 8403 | remainder of backstitching (two strands) |

Original Art ©1996, Emerson Quillen Designs;
Needlearts adaptation under exclusive license ©1996, Ruth A. Sparrow and Twisted Threads.

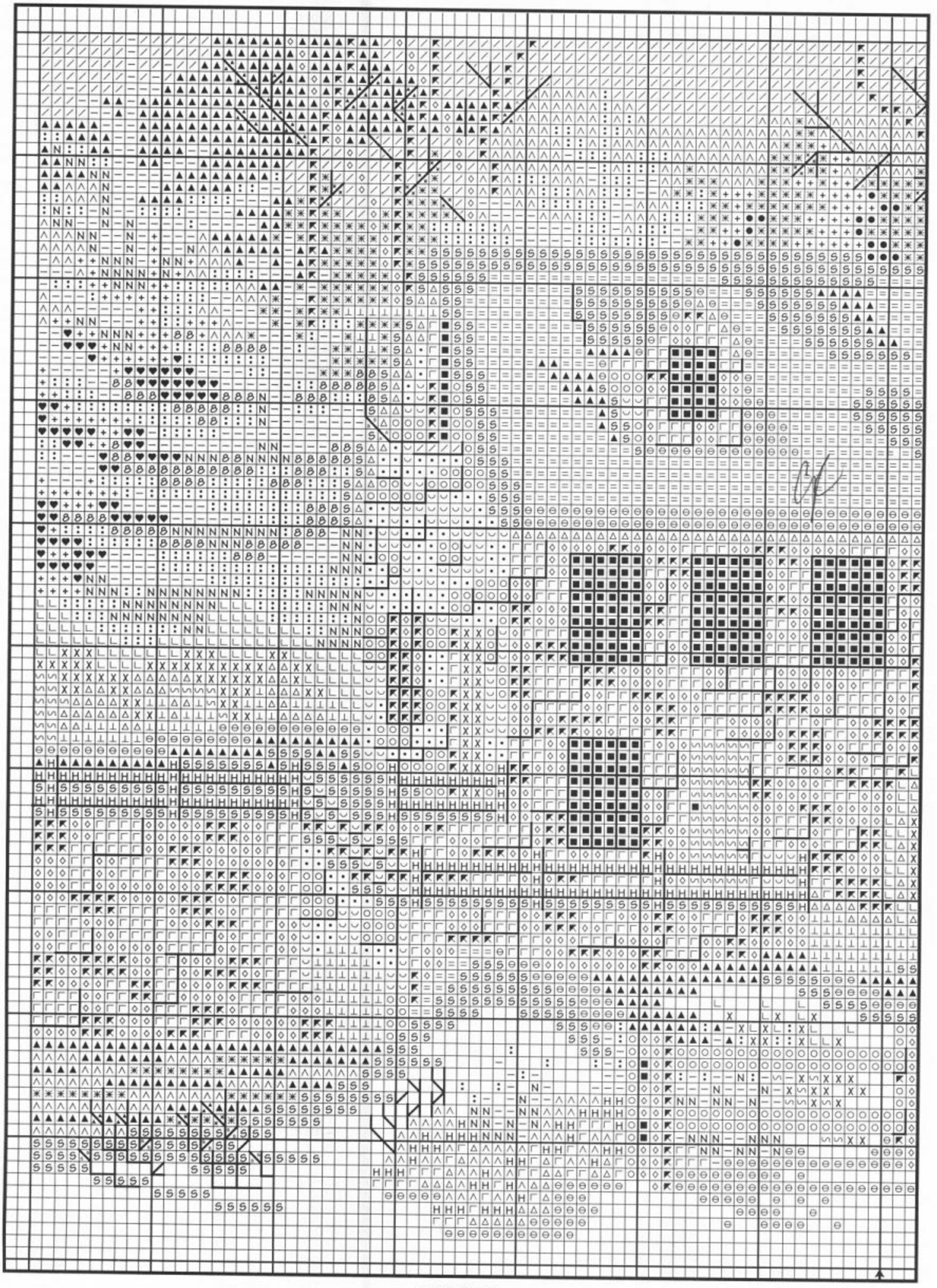
*WHERE TO FIND IT*

**Page 17**–Frame by East Side Mouldings, 745 East Main Street, Ephrata, PA 17522, (717)733-9078; mats and framing by Bowman's Backdoor Framing, Fort Thomas, Kentucky, (606)781-2233.
**Page 32**–For a list of retailers that stock Waterlilies silk floss, write to The Caron Collection, 67 Poland Street, Bridgeport, CT 06605.
**Page 36**–Oxford Green china by Royal Doulton.
**Editor's Note:** When contacting these sources, please tell them that you read about them in *Just CrossStitch* magazine.


WINNIE THE POOH
THE BOOK OF LIFE
WISH HONEY
NOW WHERE WAS I

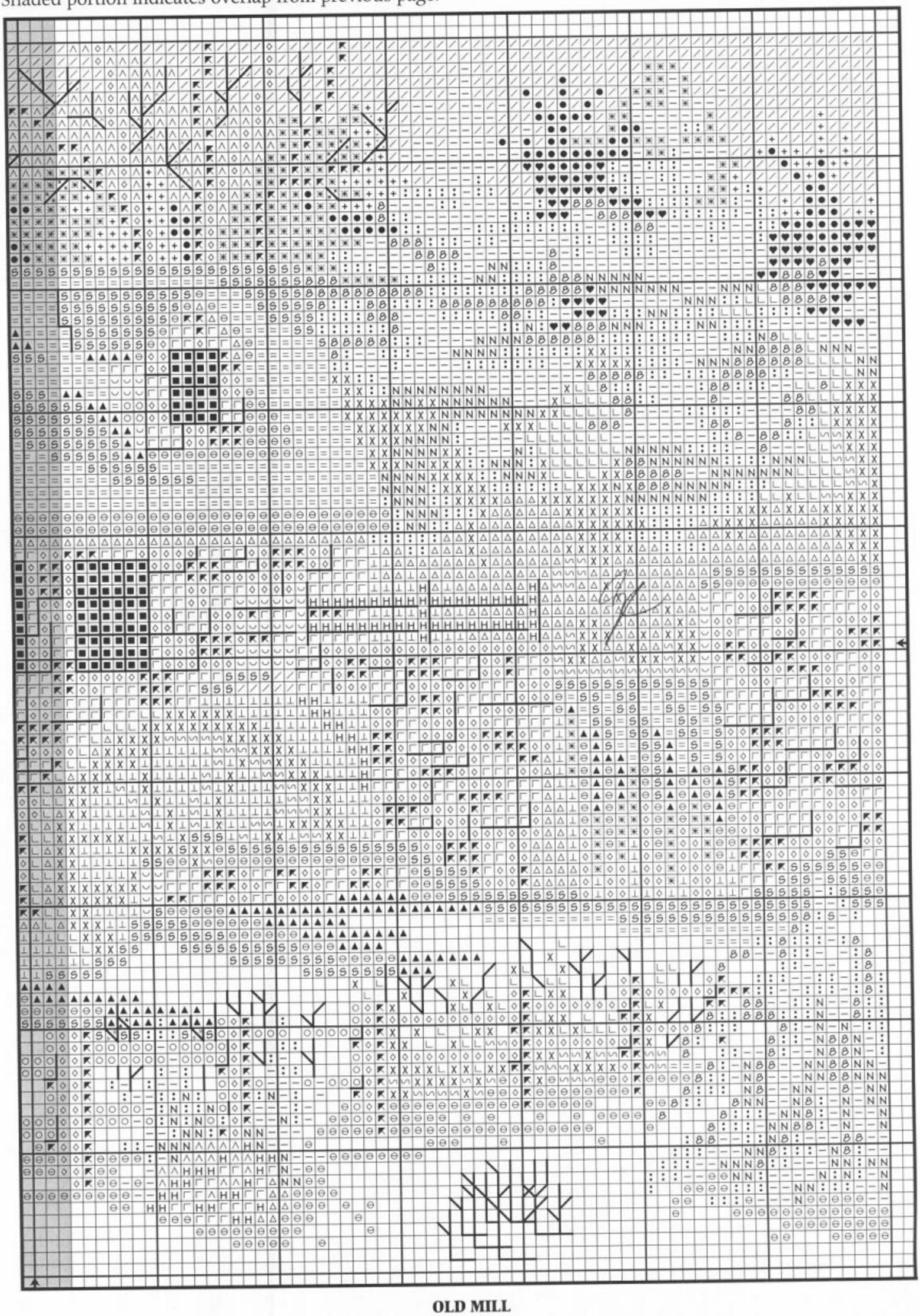
# Old Mill

The coolness of the season's first snow coupled with the beautiful colors of autumn leaves enhance the charm of this cross-stitched design. Reminiscent of the mills that were in operation during the early part of this century in North America, *Old Mill* brings to mind special memories of times past. Chart begins on page 20.



**OLD MILL**

Shaded portion indicates overlap from previous page.



**OLD MILL**

# And This Just in

*Look for these new products in your local needlework shop.*

Country-inspired denim bibs are the newest addition to Charles Craft's line of babies' clothes protectors. Featuring a woven-in 14-count insert and a blue-jean pocket complete with hankie, this bib is available with red gingham or solid red bindings and is perfect for girls or boys. The back closure is hook-and-loop tape for easy fastening and unfastening.

John James English needles are now plated in gold and platinum. These needles are hypoallergenic, unaffected by humidity and acids in the air, resistant to body chemicals and oil, and not likely to tarnish or to stain fabric. Available in popular tapestry-needle sizes of 24, 26, and 28, they are sold in self-storage blister packs of three gold needles or two platinum needles.

Heavenly Expressions' Carryall Bag has an array of pockets, zippered pockets, and compartments for stowing and transporting a stitcher's projects and necessities. The main compartment measures 21½" x 13" x 4½" and will easily hold frames up to 18" long. Constructed of quilted cotton and nylon or Cordura™, the bag is available in solids and in floral prints. If not stocked at the shop in your area, contact Heavenly Expressions, Post Office Box 1562, Bowie, MD 20717.

## OLD MILL

Designed by Julia Lucas

| | DMC | Coats | Anchor* | |
|---|---|---|---|---|
| • | 422 | 5372 | 942 | hazelnut, lt. |
| L | 976 | 2308 | 309 | gold-brown, med. |
| X | 975 | 5349 | 355 | gold-brown, dk. |
| ᔕ | 300 | — | 352 | mahogany, vy. dk. |
| ◡ | 644 | 5831 | 831 | beige-gray, med. |
| H | 613 | 5388 | 956 | drab brown, lt. |
| ⌐ | 610 | 5889 | 889 | drab brown, vy. dk. |
| △ | 3021 | 5395 | 273 | brown-gray, dk. |
| ⊥ | 3371 | 5478 | 382 | black-brown |
| 8 | 524 | 6315 | 858 | fern green, lt. |
| : | 522 | 6316 | 860 | fern green |
| – | 520 | 6318 | 862 | fern green, dk. |
| N | 934 | 6270 | 862 | avocado black |
| ✱ | 3013 | 6842 | 842 | khaki, lt. |
| + | 734 | 6266 | 279 | olive, lt. |
| •[ | 734 | 6266 | 279 | olive, lt. |
| [ | 732 | 6267 | 281 | olive |
| ♥ | 732 | 6267 | 281 | olive |
| ⁄ | 762 | 8510 | 397 | pearl gray, vy. lt. |
| ∧ | 3024 | 8390 | 900 | brown-gray, vy. lt. |
| ○ | 648 | 8390 | 900 | beaver gray, lt. |
| ◊ | 647 | 8900 | 8581 | beaver gray, med. |
| ⌅ | 645 | 8500 | 273 | beaver gray, vy. dk. |
| ■ | 310 | 8403 | 403 | black |
| S[ | white | 1001 | 01 | white |
| [ | 032BF | Kreinik | | pearl |
| = | 3756 | 7975 | 274 | baby blue, ul. vy. dk. |
| ▲ | 3753 | 7976 | 128 | antique blue, ul. vy. lt. |
| ⊖ | 3752 | 7876 | 976 | antique blue, vy. lt. |

**Fabric:**
14-count white Aida from Charles Craft, Inc.

**Stitch count:**
105H x 140W

**Design size:**

| | |
|---|---|
| 11-count | 9⅝" x 12¾" |
| 14-count | 7½" x 10" |
| 16-count | 6⅝" x 8¾" |
| 18-count | 5⅞" x 7⅞" |

**Instructions:**
Cross stitch using three strands of floss. Backstitch using two strands of floss. When two colors are bracketed together, use two strands of the first color and one strand of the second color. When floss and Kreinik Blending Filament are bracketed together, use two strands of each.

**Backstitch instructions:**

| | | | |
|---|---|---|---|
| 3371 | 5478 | 382 | rope |
| 647 | 8900 | 8581 | shadows on sunny stone walls |
| 645 | 8500 | 273 | shadows on shaded stone wall, tree branches |
| 610 | 5889 | 889 | shadow on light-brown fence rails, vertical and diagonal sticks on foreground |
| 610 | 5889 | 889 | shadow on light-brown fence posts, vertical and diagonal sticks in foreground |
| 3753 | 7976 | 128 | horizontal sticks in foreground |
| 975 | 5349 | 355 | window mullions and frames |
| 310 | 8403 | 403 | shadow on gray fence posts |

# Williamsburg Welcome

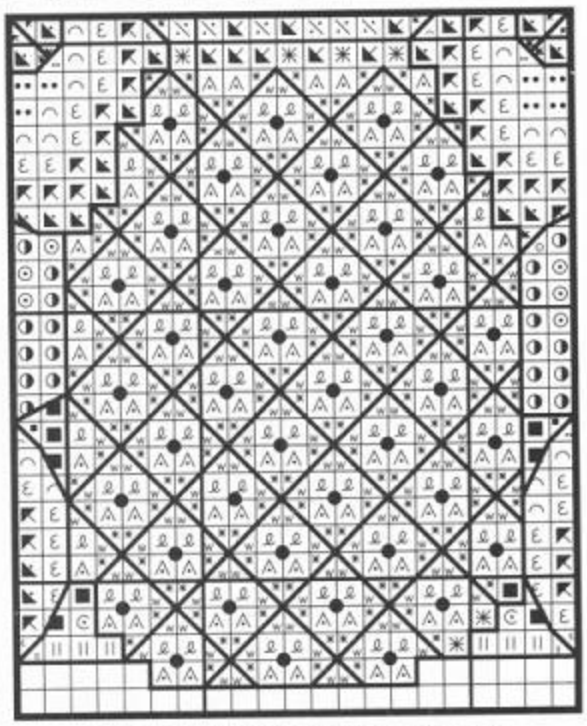
The sights and fragrances of Colonial Williamsburg decorated for Christmas are sure to be indelibly etched in the memories of all who have had occasion to visit this historic district. Lovely wreaths crafted of fruit, flowers, and leaves adorn the buildings. In similar fashion, welcome guests to your home with this colorful design that is ideal for the holidays but charming enough to be displayed year-round. Chart begins on page 24.

## WILLIAMSBURG WELCOME

Designed by Angela Pullen

| | DMC | Coats | Anchor® | |
|---|---|---|---|---|
| ■ | 319 | 6246 | 246 | pistachio, vy. dk. |
| ■ | 890 | 6021 | 212 | pistachio, ul. dk. |
| ○ | 319 | 6246 | 246 | pistachio, vy. dk. |
| X | 367 | 6018 | 210 | pistachio, dk. |
| L | 320 | 6017 | 215 | pistachio, med. |
| + | 989 | 6266 | 242 | forest |
| ⁜ | 987 | 6258 | 244 | forest, dk. |
| ◤ | 986 | 6021 | 246 | forest, vy. dk. |
| ◣ | 902 | 3083 | 897 | garnet, vy. dk. |
| ◤ | 902 | 3083 | 897 | garnet, vy. dk. |
| ◤ | 816 | 3410 | 20 | garnet |
| ε | 816 | 3410 | 20 | garnet |
| ⊂ | 816 | 3410 | 20 | garnet |
| ⊂ | 347 | 3013 | 13 | salmon, dk. |
| •• | 347 | 3013 | 13 | salmon, dk. |
| ⊖ | 704 | 6238 | 256 | chartreuse, bt. |
| ⊖ | 989 | 6266 | 242 | forest |
| ⊙ | 676 | 2874 | 887 | old gold, lt. |
| ⊙ | 3822 | 2295 | 295 | straw, lt. |
| ◑ | 3822 | 2295 | 295 | straw, lt. |
| ◑ | 729 | 2875 | 874 | old gold, med. |
| 6 | 741 | 2314 | 314 | tangerine, med. |
| ↑ | 741 | 2314 | 314 | tangerine, med. |
| ↑ | 721 | 2324 | 324 | spice, med. |
| • | 740 | 2099 | 316 | tangerine |
| • | 720 | 2322 | 326 | spice, dk. |
| • | 3750 | 7980 | 1036 | antique blue, vy. dk. |
| ◥ | 930 | 7052 | 922 | antique blue, dk. |
| M | 931 | 7051 | 921 | antique blue, med. |
| S | 932 | 7050 | 343 | antique blue, lt. |
| • | ecru | 1002 | 387 | ecru |
| / | 3024 | 8390 | 900 | brown-gray, vy. lt. |
| / | ecru | 1002 | 387 | ecru |
| ‖ | 3024 | 8390 | 900 | brown-gray, vy. lt. |
| ◦ | 3023 | – | 8581 | brown-gray, lt. |
| – | 677 | 2410 | 886 | old gold, vy. lt. |
| ┐ | 676 | 2874 | 887 | old gold, lt. |
| S | 676 | 2874 | 887 | old gold, lt. |
| S | 729 | 2875 | 874 | old gold, med. |

Shaded portion indicates overlap from previous page.



**PINEAPPLE DETAIL CHART**

| | | | | |
|---|---|---|---|---|
| ♀ | 729 | 2875 | 874 | old gold, med. |
| A | 3828 | 2412 | 373 | hazelnut brown |
| A | 729 | 2875 | 874 | old gold, med. |
| W | 3828 | 2412 | 373 | hazelnut brown |
| ✱ | 420 | 5374 | 374 | hazelnut, dk. |
| ✱ | 869 | 944 | 906 | hazelnut, vy.dk. |

**Fabric:**
28-count tea-dyed linen from Charles Craft, Inc.

**Stitch count:**
116H x 171W

**Design size:**

| | |
|---|---|
| 14-count | 8⅓" x 12¼" |
| 18-count | 6½" x 9½" |
| 28-count | 8⅓" x 12¼" |
| 32-count | 7¼" x 10¾" |

**Instructions:**
Cross stitch over two threads, using two strands of floss. Backstitch using one strand of 839/5360/360. Work French knot where • appears on fruit, using three strands 839/5360/360 and wrapping floss around needle once. Work straight stitches, using one strand 839/5360/360.

Stitched by Kayla Connors

# Profile of a Needlework Artist

# Ginger Miller

by Barbara Cockerham

*"The cross-stitch industry has opened doors to new friendships and new knowledge. But best of all, for me, has been the feeling of success . . ."*

Regina "Ginger" Gouger Miller knew at an early age that art would play an important role in her life, and her dream was to be an artist or an art teacher. A native of northeastern Ohio, Ginger was one of three seven-year-olds whose fathers took turns making a one-hour drive on Saturdays to the Cleveland Museum of Art so that their daughters could study art.

"This was unusual support for parents in the forties, especially for their daughters," says Ginger. She later received a full-tuition scholarship to Carnegie Mellon University where she earned the bachelor of fine arts degree in art education. She continued to study in art classes at Cleveland Institute of Art and with artists and painters around the United States. In 1984, she earned a masters degree in art education from Kutztown University.

Stitchery also was key to her early years as she learned stitches from her mother and grandmother beginning at the tender age of four.

"My grandmother was born in Hungary and loved the intricate stitchery of pulled threads and various types of lace-making. My mom sewed most of the clothes she and I wore; she embroidered, crocheted, needlepointed, and was generally quite creative about her housekeeping," Ginger recalls.

When Ginger started her design company in 1984, she thought it would be a small one, focusing primarily on sales in southeastern Pennsylvania. As she traveled the area filling shop orders from supplies she carried in her car, she learned more and more about the needlework industry and eventually visited a needlework market. She noted the way other designers displayed their stitchery and how they promoted their work. A year later, Ginger was on the circuit, attending trade shows from the East coast to California. Today, Ginger & Spice designs are sold in all 50 states and in seven other countries.

Ginger's first charted design was the outgrowth of a painting she had done for a watercolor-painting workshop she was teaching in Reading, Pennsylvania. "I did a painting of an area of shops in West Reading. Among the shops was a cross-stitch shop. The response to the painting was very positive, and the idea to convert the painted image into cross stitch 'dawned'." Ginger charted the painting, stitched a model, and photographed it. The next step was to make 100 copies of the graph and prepare some kits with the photo of the model slipped into the plastic bag. Her first sale was to the owner of the cross-stitch shop in the painting. "While she was writing out the check to pay me, a customer came into the shop, saw the model, and bought a kit! I was in business before I knew what I was getting myself into!" Over the years, she has continued using her watercolor paintings as the basis for needlework designs.

Well-known for her lovely floral designs, Ginger notes that most of the florals were paintings first. "This gives me a lovely, shaded, well-composed design to begin with." She selects floss colors to carry out the painting, gives symbols to the colors, and graphs by hand, using a combination of rub-on symbols and figures drawn with a tiny-nibbed pen.

Ginger & Spice also markets a line of samplers, both regional designs and other samplers for the various

special family celebrations, such as weddings, births, anniversaries, and hobbies. To create her popular American samplers, Ginger divided the country into regions and studied the history of each area, learning what the people who live within the geographical boundaries of an area are most proud of and incorporating those motifs in the sampler design. These specialized pieces are stitched in colors that suggest the climate or feel of the area. "The response to these regional samplers has been very positive, and they continue to sell well; they even sell well in Europe."

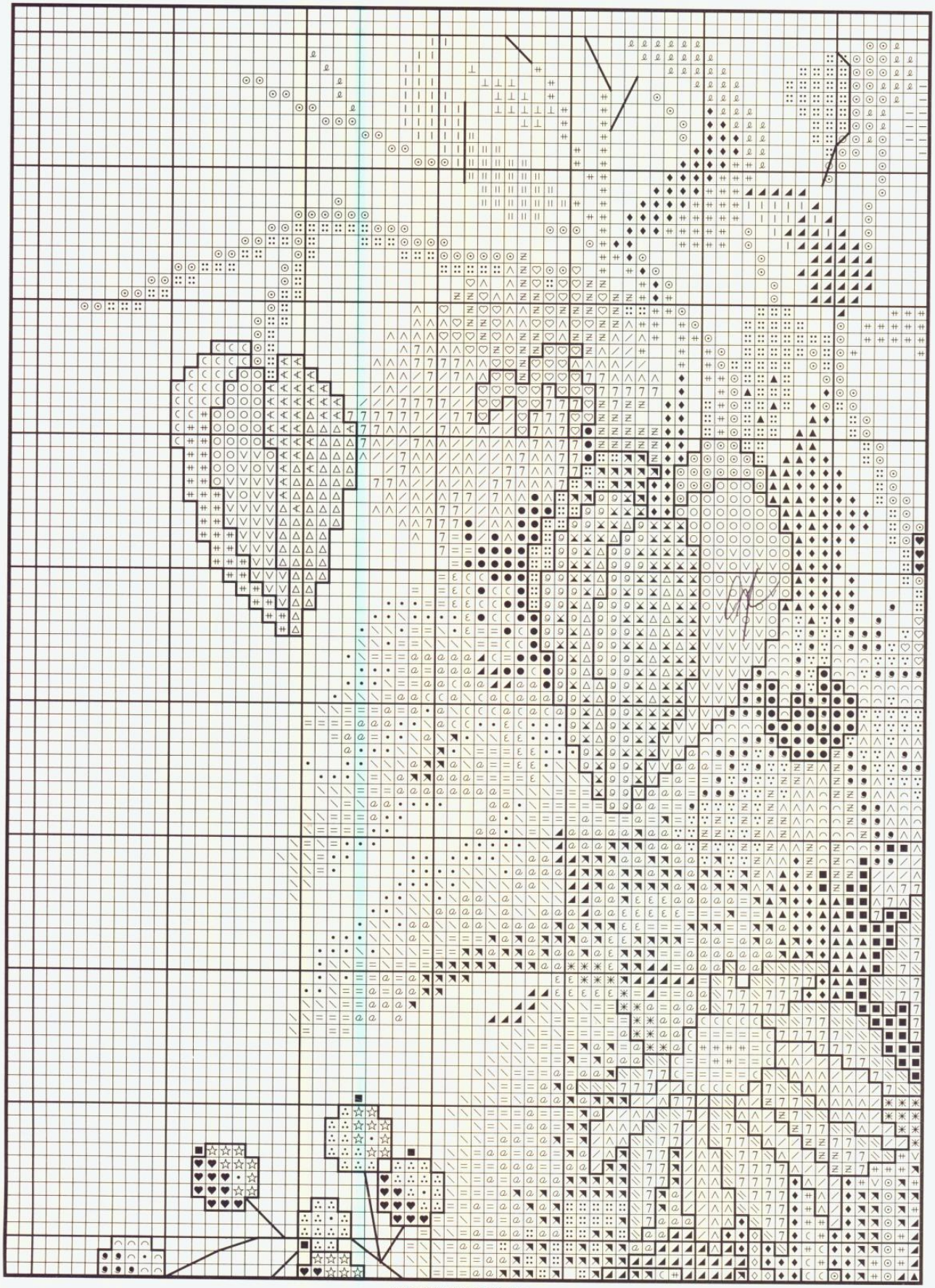
Her work over the years has been recognized and rewarded by others in the needlework industry. Her design *Signals and Sails Sampler*, a tribute to her husband's new sailboat, won the Coats and Clark Golden Needle Award; and the first of a group of seasonal florals, called *Spring*, won the Charted Designers of America award in 1991. Building on those early lessons from her grandmother and mother, Ginger earned a Teacher's Certification in Counted Thread in 1994 from the Embroiderers Guild of America.

"The cross-stitch industry has opened doors to new friendships and new knowledge. But best of all, for me, has been the feeling of success at being able to set up a company and keep it in business for twelve years. Artists are not known as good business people. I have managed to keep afloat and make money while satisfying my creative impulses," says Ginger. "I have also made wonderful friends in the Reading business community, and I have a more sensitive feel for business problems and activities."

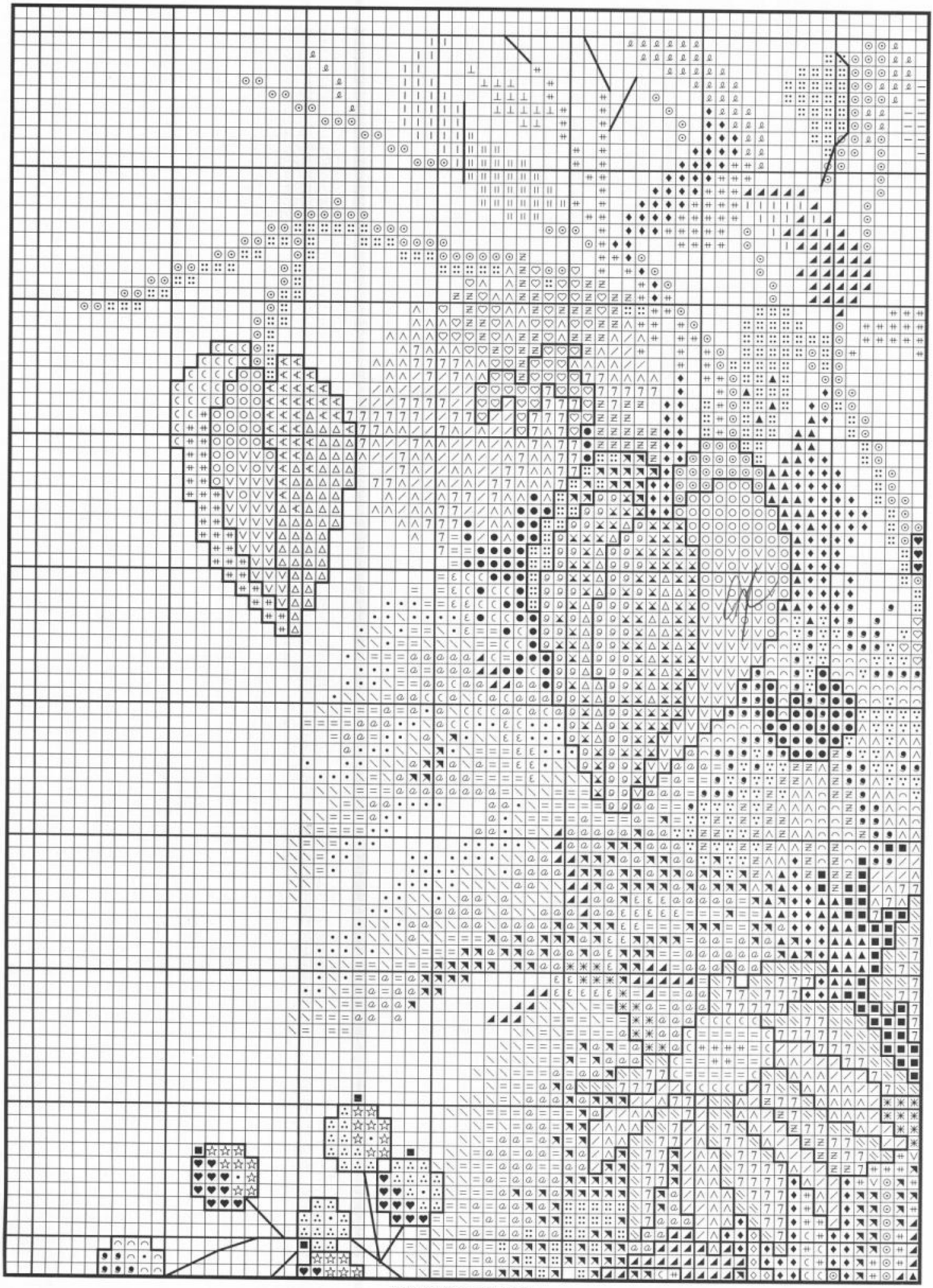
Ginger continues to paint and enter exhibits and juried shows, and in 1995 she had three solo shows. She holds memberships in Pennsylvania Watercolor Society, American Watercolor Society, and MidWest Watercolor Society, as well as local groups. She serves on the boards of the Berks Art Council, the Foundation for the Reading Public Museum, and Berks Women in Crisis.

Her charted needlework designs are available in shops or can be ordered from Ginger & Spice. For a copy of her retail catalog, send $1.00 to Ginger & Spice, Post Office Box 303, Reading, Pennsylvania 19607 or call 1-800-345-1359.

Ginger's design in this issue is titled *Autumn Floral*. Chart begins on page 28.



AUTUMN FLORAL



AUTUMN FLORAL

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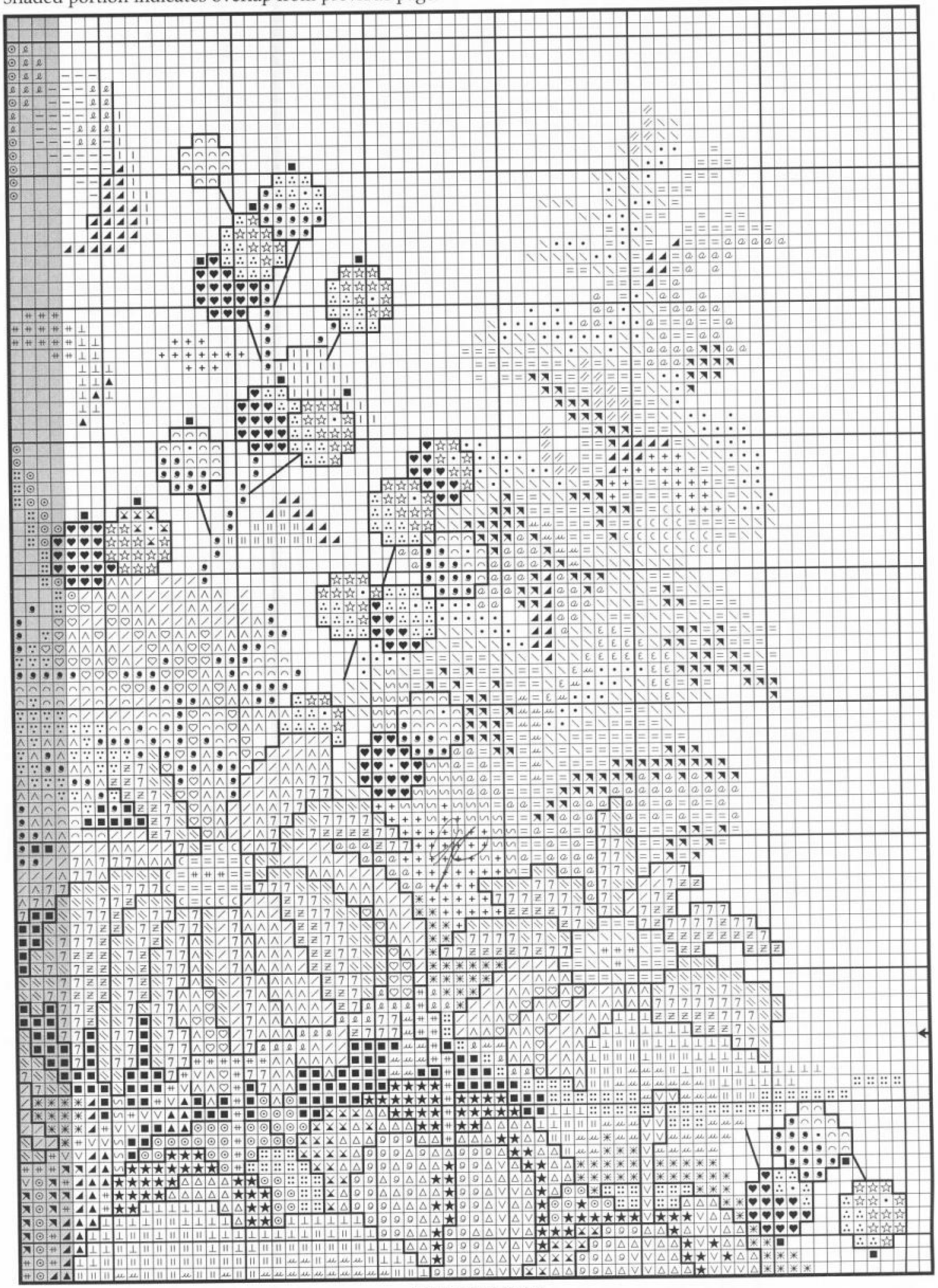
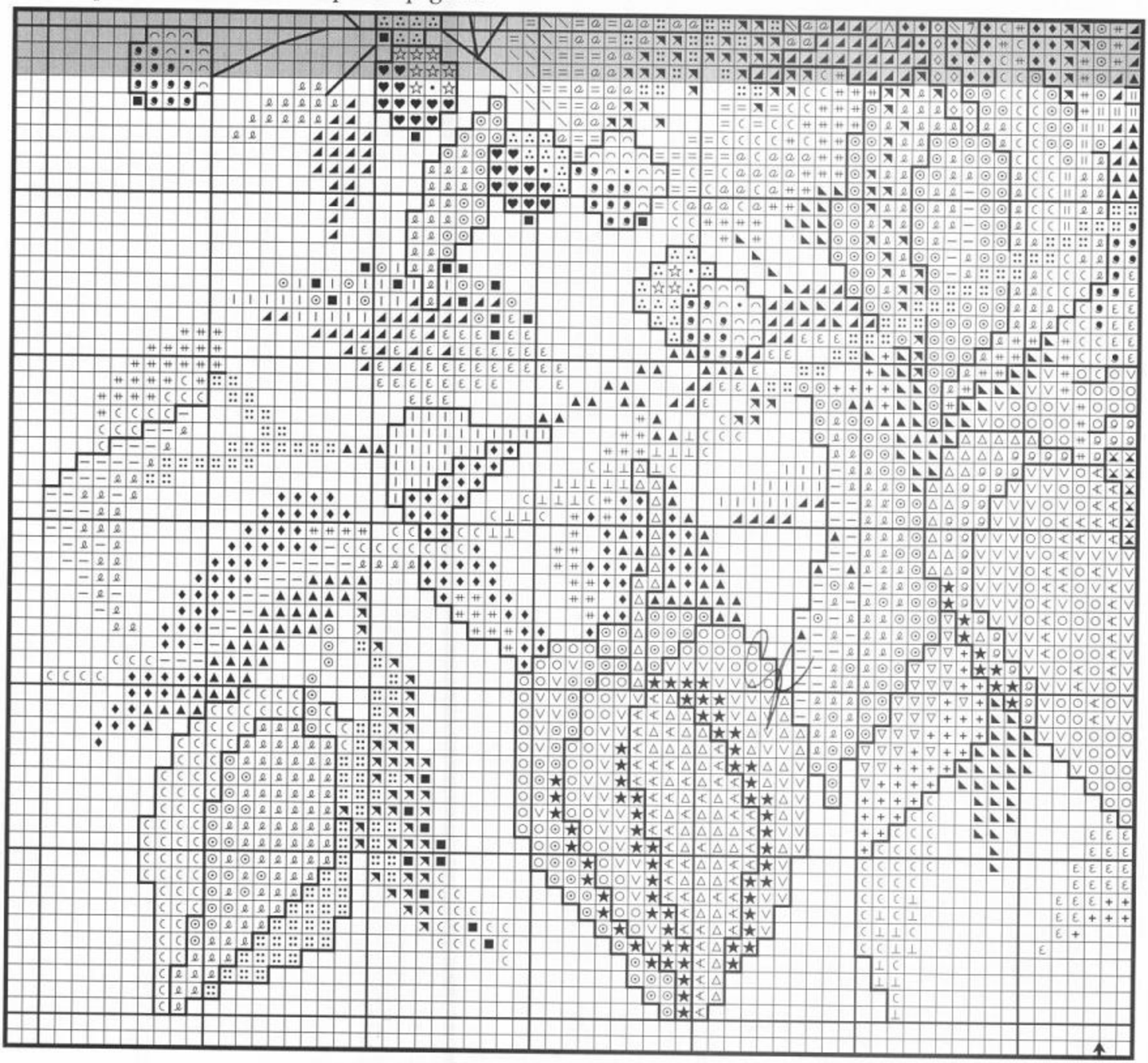


**AUTUMN FLORAL**

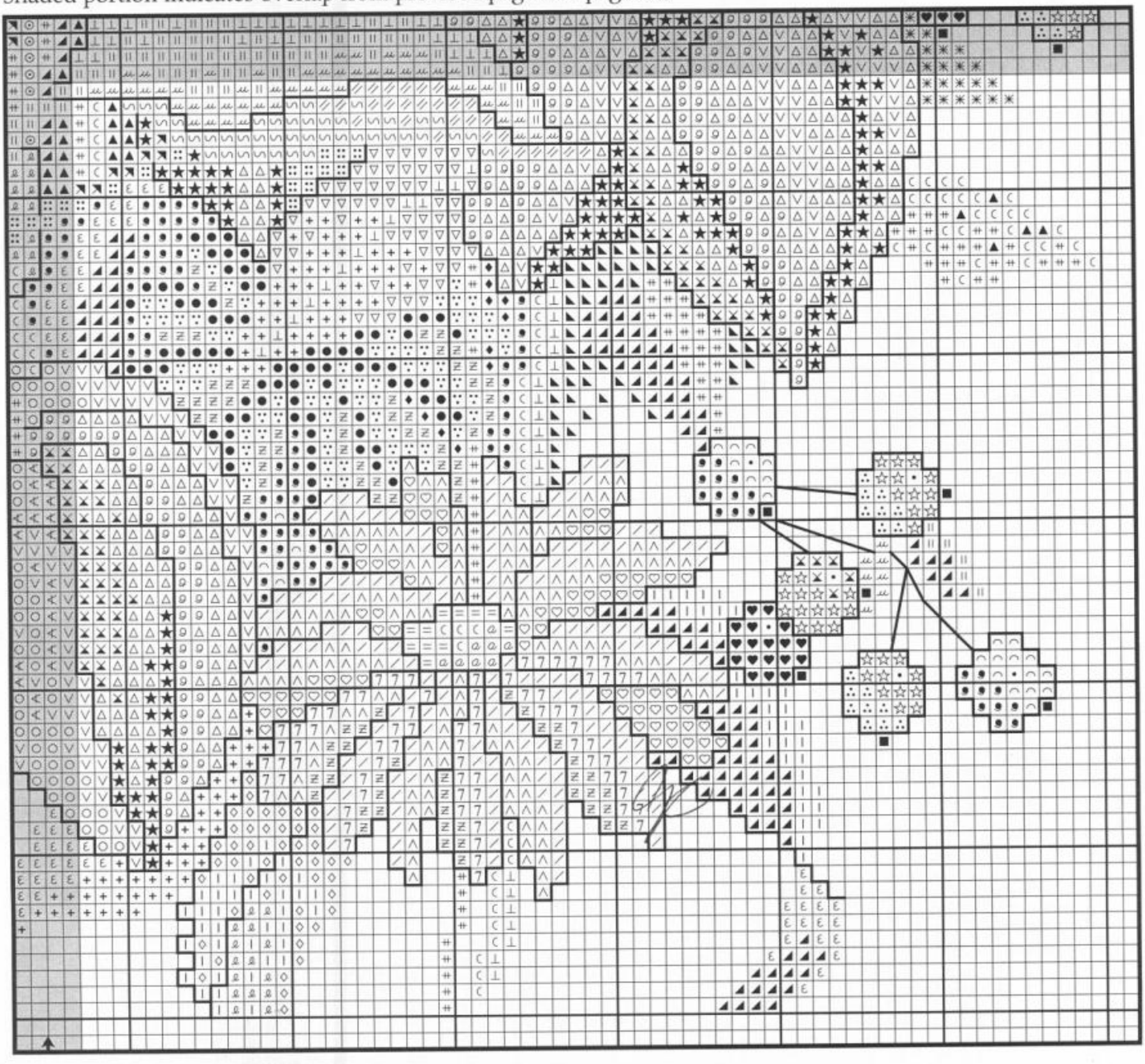
Shaded portion indicates overlap from page 28.



**AUTUMN FLORAL**
Designed by Ginger Miller

| | DMC | Coats | Anchor® | |
|---|---|---|---|---|
| // | 472 | 6253 | 264 | avocado, ul. lt. |
| s | 471 | 6010 | 266 | avocado, vy. lt. |
| + | 470 | 6010 | 267 | avocado, lt. |
| ▽ | 937 | 6268 | 268 | avocado, med. |
| ◣ | 935 | 6270 | 861 | avocado, vy. dk. |
| ■ | 938 | 5477 | 381 | coffee, ul. dk. |
| ◁ | 3825 | 2323 | 323 | pumpkin, pl. |
| ○ | 3827 | 5351 | 311 | golden brown, pl. |
| △ | 922 | 3336 | 347 | copper, lt. |
| ⧗ | 921 | 3336 | 349 | copper |
| ♀ | 720 | 2322 | 326 | spice, dk. |
| v | 977 | 2306 | 313 | gold-brown, lt. |
| • | 3823 | 2386 | 386 | yellow, ul. pl. |
| \ | 3822 | 2295 | 295 | straw, lt. |
| = | 3821 | 2294 | 305 | straw |
| a | 3820 | 5363 | 306 | straw, dk. |
| ↗ | 729 | 2875 | 874 | old gold, med. |
| :: | 3829 | 2876 | 901 | old gold, vy. dk. |
| ⊙ | 3064 | 3883 | 379 | flesh, med. |
| g | 3773 | 2337 | 882 | flesh, med. |
| – | 950 | 2336 | 376 | flesh, lt. |
| ◠ | 316 | 3081 | 969 | mauve, med. |
| ● | 315 | 3082 | 972 | mauve, dk. |
| ♥ | 3802 | 3082 | 1019 | antique mauve, dp. |
| ∴ | 815 | 3000 | 22 | garnet, med. |
| ☆ | 304 | 3401 | 19 | red, med. |
| \ | 211 | 4303 | 342 | lavender, lt. |
| 7 | 554 | 4104 | 96 | violet, lt. |
| ≠ | 553 | 4097 | 98 | violet, med. |
| ⁘ | 552 | 4092 | 101 | violet, dk. |
| • | 327 | 4101 | 100 | violet, dk. |
| ♡ | 3740 | 4223 | 872 | antique violet, dk. |
| ∧ | 3041 | 4222 | 871 | antique violet, med. |

Shaded portion indicates overlap from previous page and page 29.



| | | | | |
|---|---|---|---|---|
| / | 3042 | 4221 | 869 | antique violet, lt. |
| ☾ | 834 | 2410 | 945 | olive, vy. lt. |
| ++ | 832 | 2412 | 907 | olive |
| ◆ | 830 | 2412 | 277 | olive, dk. |
| I | 3013 | 6842 | 842 | khaki, lt. |
| ◢ | 3012 | 6843 | 844 | khaki, med. |
| ε | 3011 | 6845 | 845 | khaki, dk. |
| ⊥ | 734 | 6266 | 279 | olive, lt. |
| ‖ | 733 | 6210 | 280 | olive, med. |
| ⩍ | 732 | 6267 | 281 | olive |
| ✳ | 730 | 6845 | 924 | olive, vy. dk. |
| ▲ | 3781 | 5475 | 1050 | mocha brown, dk. |
| ★ | 922 | 3336 | 347 | copper, lt. |
| | 3012 | 6843 | 844 | khaki, med. |
| ◊ | 3773 | 2337 | 882 | flesh, med. |
| | 3013 | 6842 | 842 | khaki, lt. |

**Fabric:**
14-count white Aida from Charles Craft, Inc.

**Stitch count:**
150H x 130W

**Design size:**

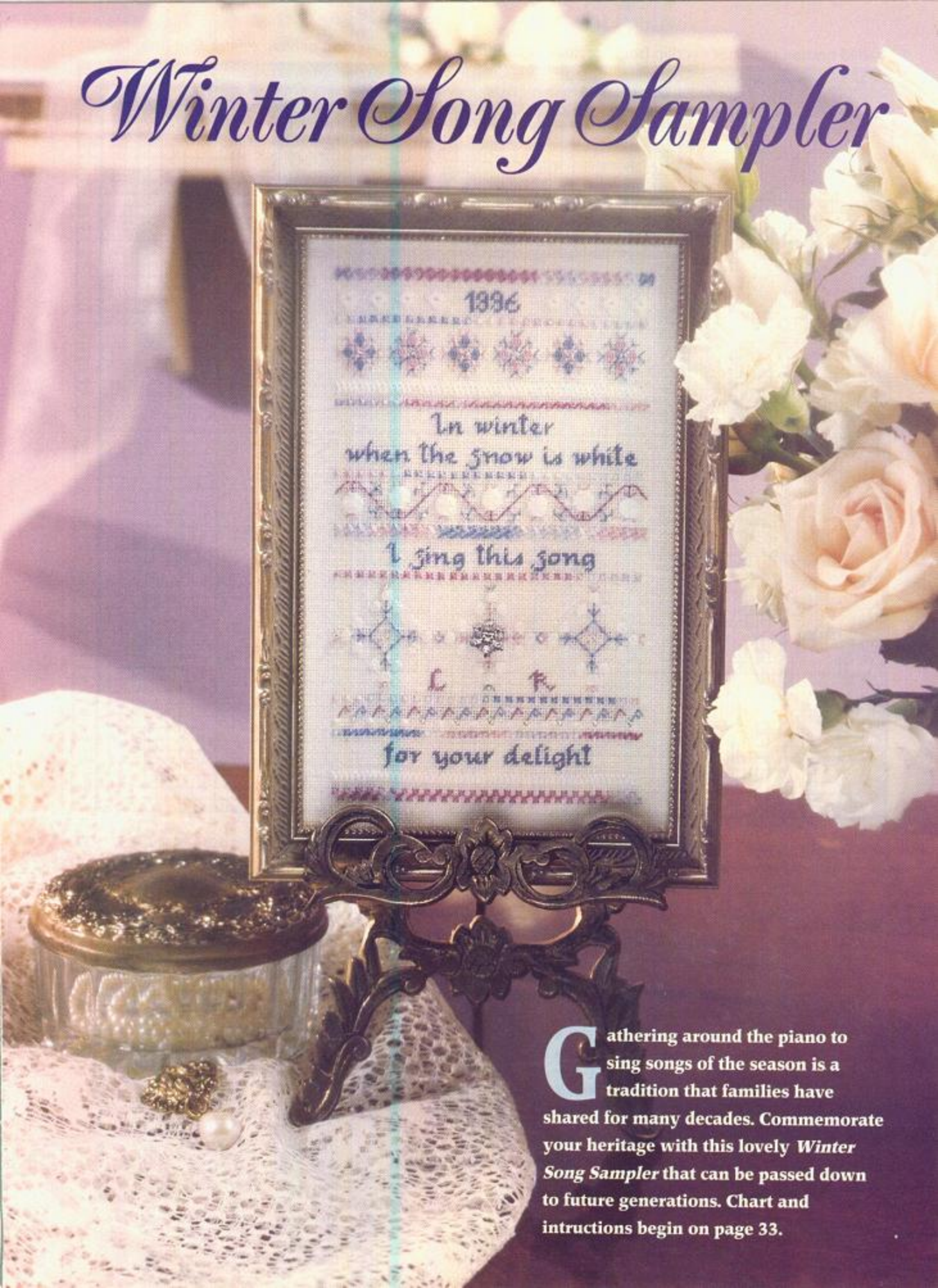
| | |
|---|---|
| 11-count | 13¾" x 11⅞" |
| 14-count | 10¾" x 9⅓" |
| 16-count | 9⅜" x 8¼" |
| 18-count | 8⅜" x 7¼" |

**Instructions:**
Cross stitch using two strands of floss. Backstitch using one strand of floss. When two colors are bracketed together, use one strand of each.

**Backstitch instructions:**

| | | | |
|---|---|---|---|
| 327 | 4101 | 100 | purple flowers |
| 3802 | 3082 | 1019 | red berries |
| 3781 | 5475 | 1050 | remainder of backstitching |

# Winter Song Sampler




Gathering around the piano to sing songs of the season is a tradition that families have shared for many decades. Commemorate your heritage with this lovely ***Winter Song Sampler*** that can be passed down to future generations. Chart and intructions begin on page 33.

## WINTER SONG SAMPLER

Designed by Linda Reeves

**DMCFT**

| | | |
|---|---|---|
| a | blanc | white |
| ☆ | 2728 | antique mauve, lt. |
| ★ | 2724 | antique mauve |
| ♡ | 2932 | antique blue, lt. |
| ■ | 2931 | antique blue, med. |

**The Caron Collection Waterlilies Silk**

| | | |
|---|---|---|
| X | 040 | Williamsburg |

**Mill Hill Glass Attachments**

| | | |
|---|---|---|
| • | 02010 | ice (seed beads) |
| ⊗ | 42010 | ice (petite beads) |
| S | 12035 | crystal bright (small snowflake) |

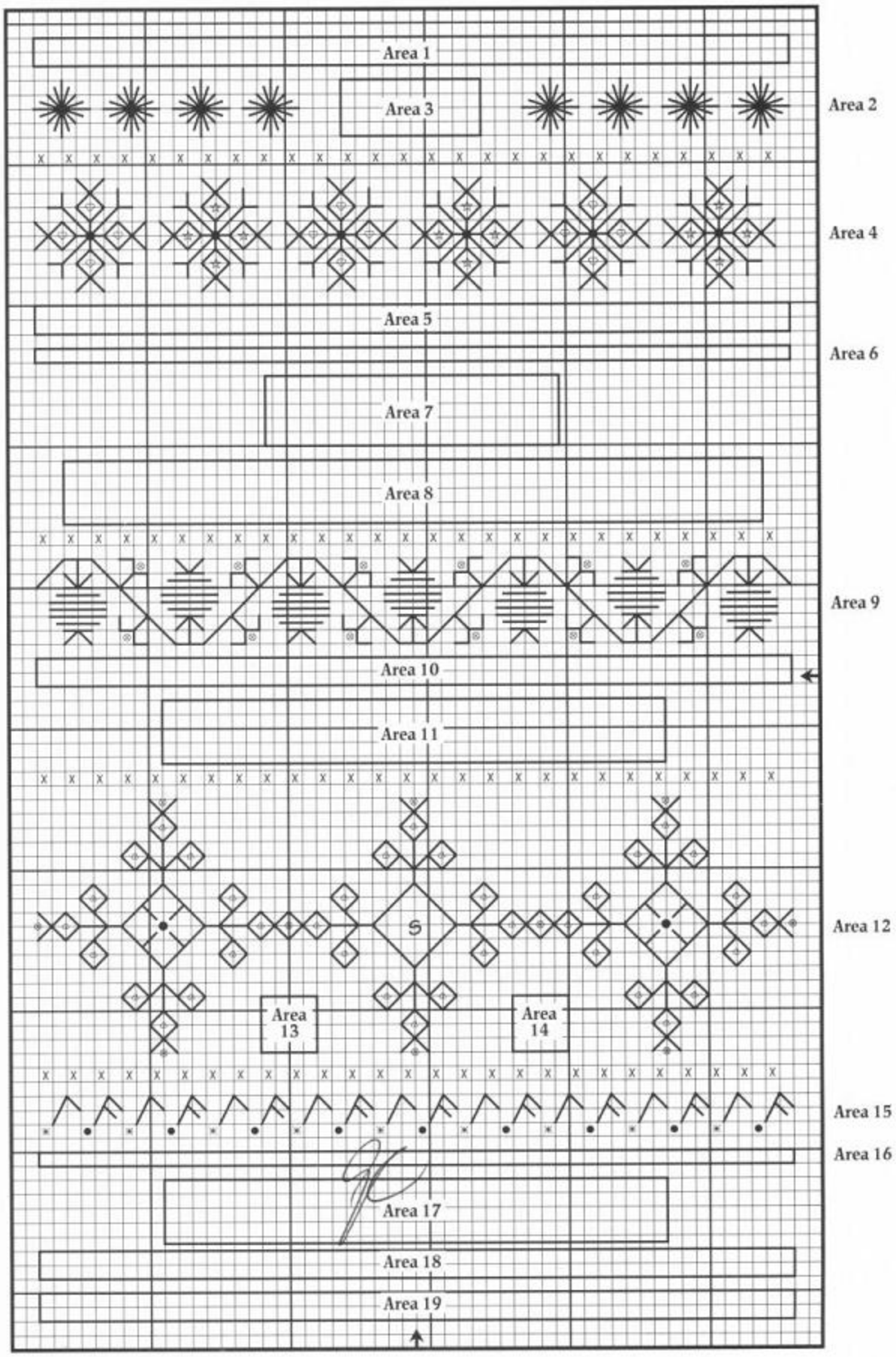
**Fabric:**
28-count cream linen from Charles Craft, Inc.

**Stitch count:**
90H x 54W

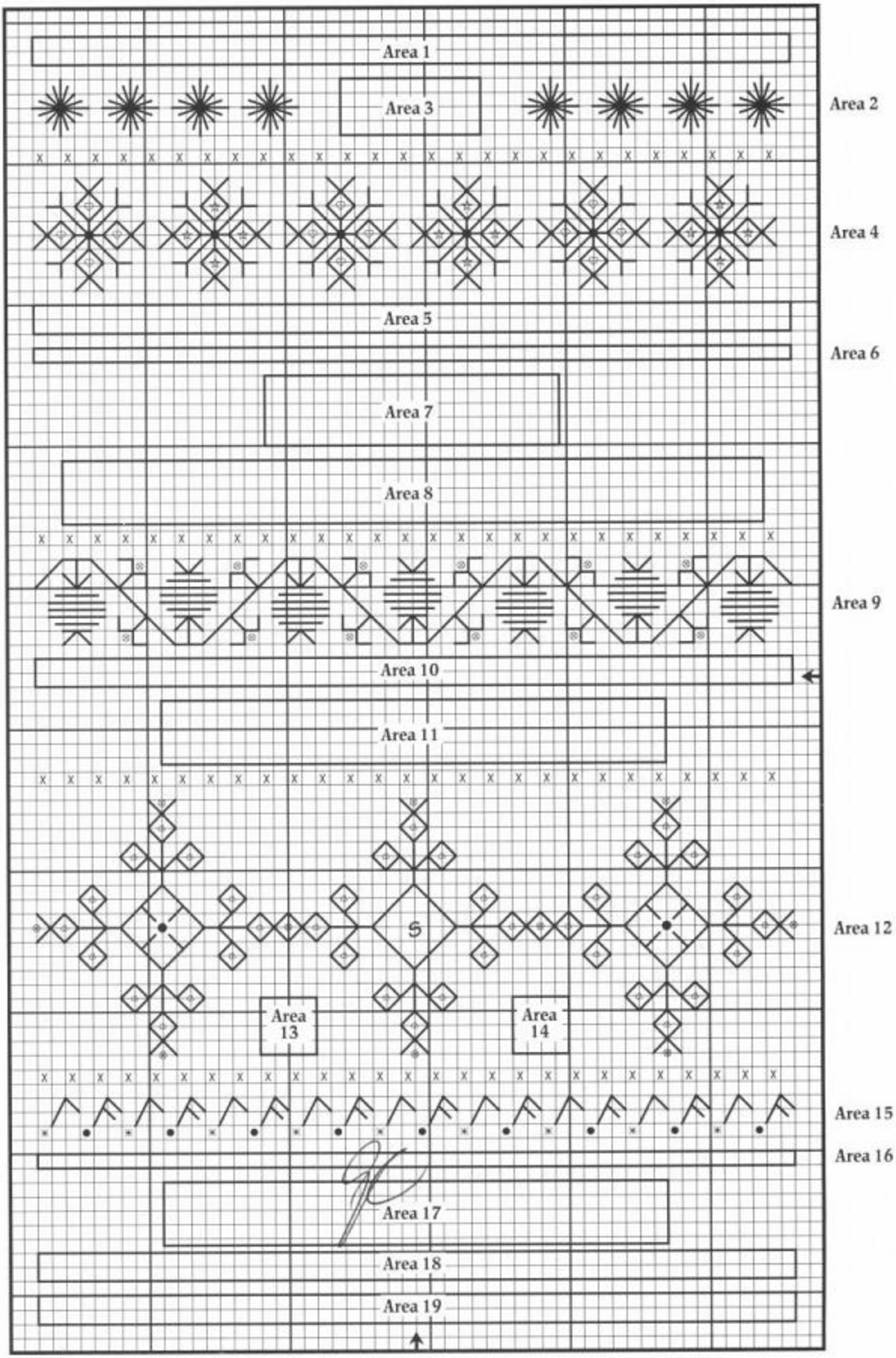
**Design size:**

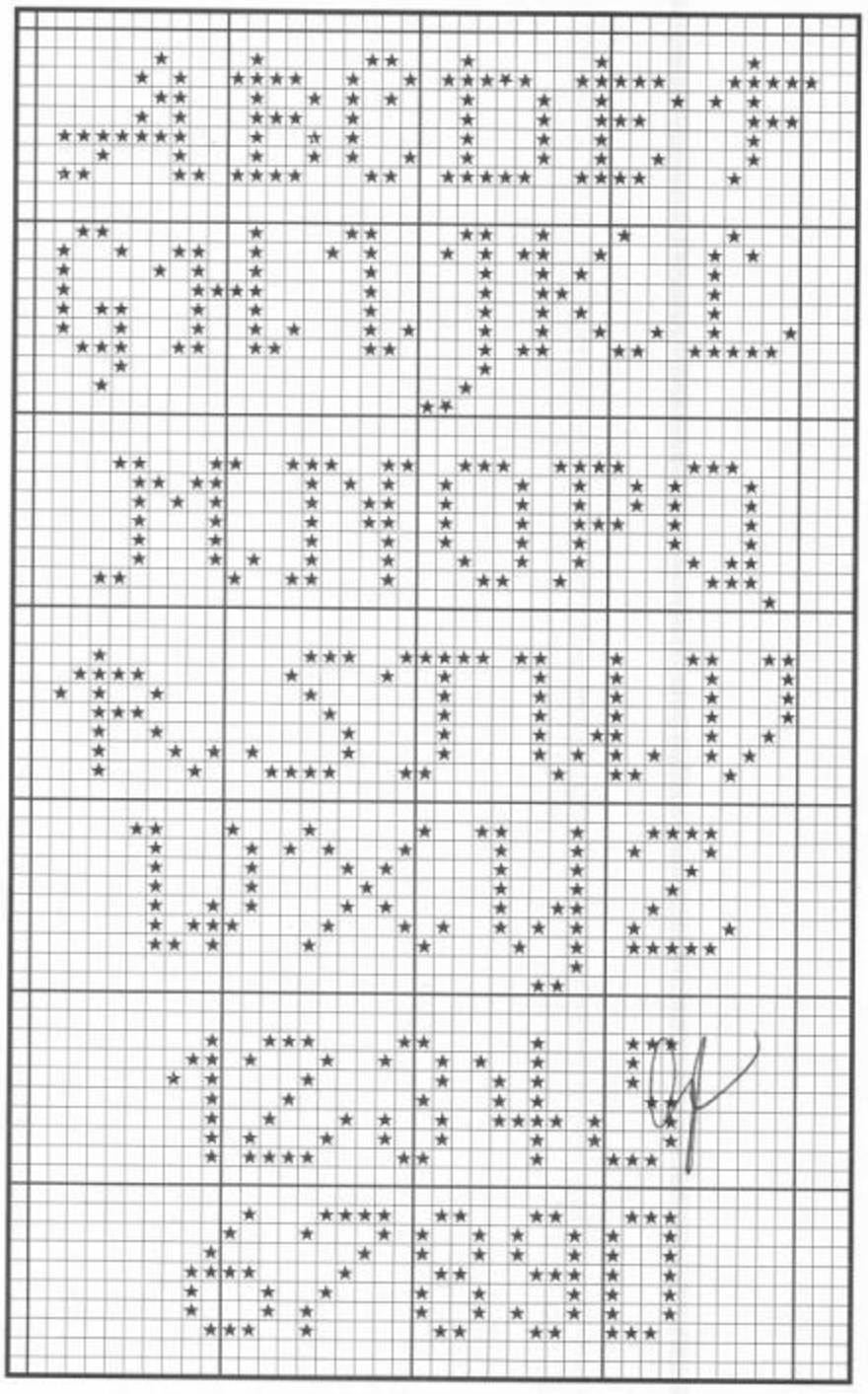
| | |
|---|---|
| 25-count | 7¼" x 4⅓" |
| 28-count | 6½" x 3⅞" |
| 32-count | 5⅝" x 3⅜" |
| 36-count | 5" x 3" |

**Instructions:**
Cross stitch over two threads. Use one strand DMC Flower Thread (DMCFT) **or** two strands Williamsburg Waterlilies silk unless otherwise indicated. Attach beads using one strand of matching DMCFT.

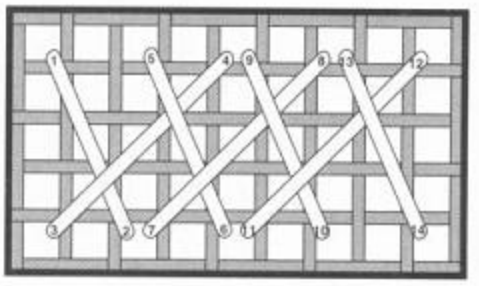



**Special instructions:**
*Area 1*–Work bordered cross stitch, using two strands Williamsburg Waterlilies silk.
*Area 2*–Work diamond eyelets, using blanc.
*Area 3*–Work half cross stitch for date, using 2931.
*Area 4*–Work queen stitches where ◊ appears. Backstitch tendrils of first, third, and fifth motifs, using 2728. Backstitch tendrils of second, fourth, and sixth motifs, using 2932.
*Area 5*–Work plaited stitch, using blanc.
*Area 6*–Work half-and-half cross stitch, using Williamsburg Waterlilies silk.
*Areas 7, 8, 11, and 17*–Work half cross stitch over one thread for verse, using 2931.
*Area 9*–Work horizontal satin stitch, using two strands blanc. Backstitch vine using 2724. Backstitch tendrils of satin-stitch motifs, using 2728. Backstitch remaining tendrils, using 2932.
*Area 10*–Work long-armed cross stitch, using Williamsburg Waterlilies silk.
*Area 12*–Work queen stitches where ◊ appears, using blanc. For central motif, backstitch inner portion, using 2728, and tendrils, using 2932. For other motifs, backstitch inner portion, using 2932, and tendrils and lines touching center beads, using 2728.
*Area 13*–Work half cross stitch over one thread for first initial, using 2724 and referring to alphabet chart.
*Area 14*–Work half cross stitch over one thread for last initial, using 2724 and referring to alphabet chart.
*Area 15*–Work smyrna cross stitch where ✳ appears, using blanc, and backstitch using 2724. Backstitch beaded notes, using 2932.
*Area 16*–Work half-and-half cross stitch, using Williamsburg Waterlilies silk.
*Area 18*–Work tied oblong cross stitch, using blanc.
*Area 19*–Work herringbone stitch, using Williamsburg Waterlilies silk.

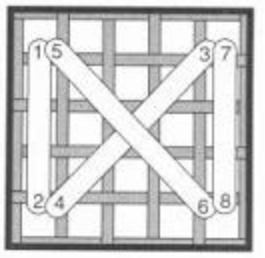

Area 1
Area 2
Area 3
Area 4
Area 5
Area 6
Area 7
Area 8
Area 9
Area 10
Area 11
Area 12
Area 13
Area 14
Area 15
Area 16
Area 17
Area 18
Area 19



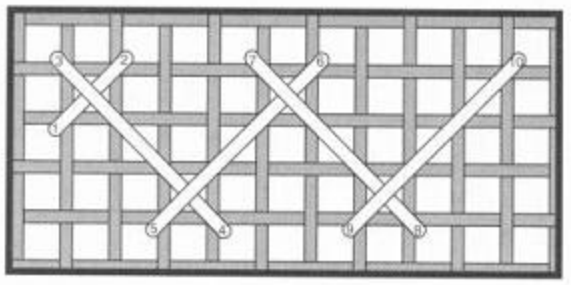
WINTER SONG SAMPLER ALPHABET



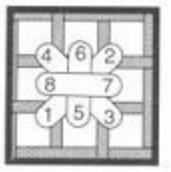
PLAITED STITCH



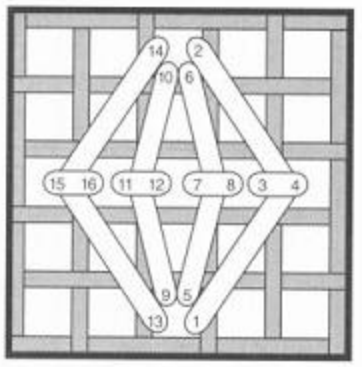
BORDERED CROSS STITCH



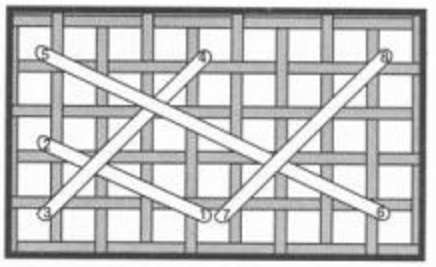
HERRINGBONE STITCH



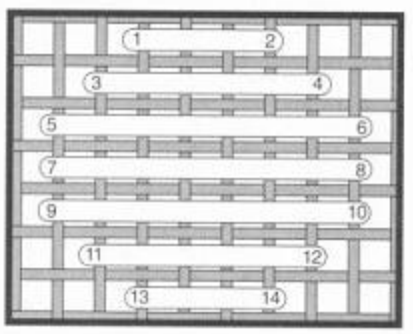
SMYRNA CROSS STITCH (OVER 2)



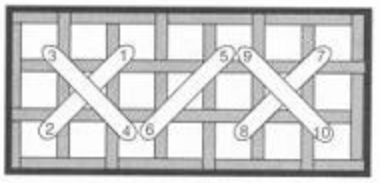
QUEEN STITCH



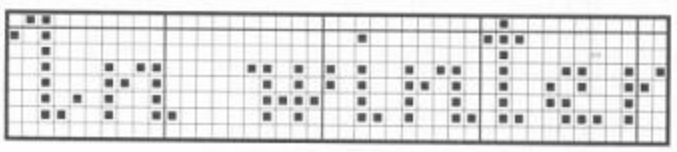
LONG-ARMED CROSS STITCH



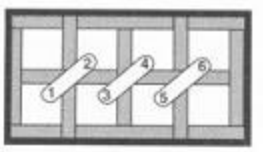
SATIN STITCH (HORIZONTAL)



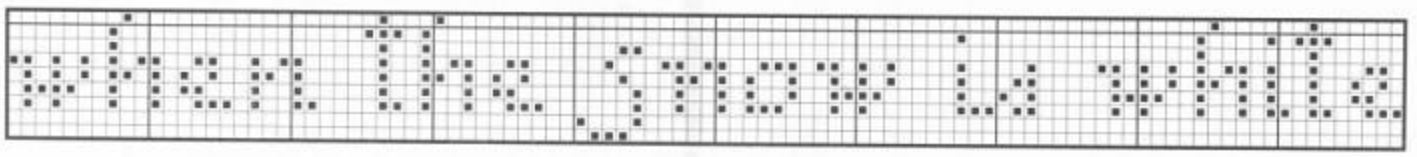
HALF-AND-HALF CROSS STITCH



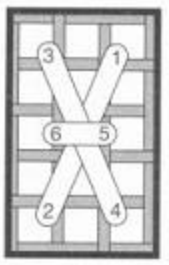
AREA 7



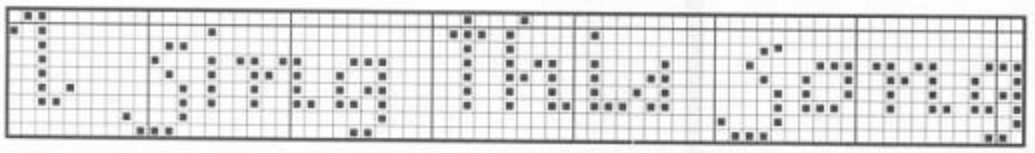
HALF CROSS STITCH



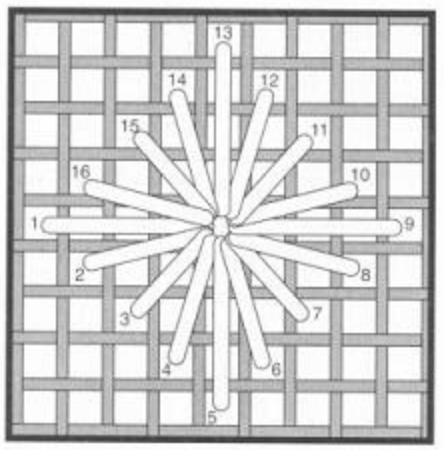
AREA 8



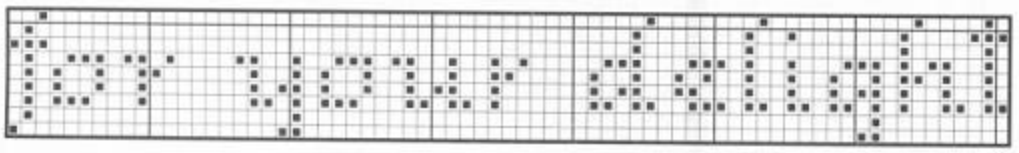
TIED OBLONG CROSS STITCH



AREA 11



DIAMOND-EYELET STITCH



AREA 17

# Tips for Working with White Floss

by Martha Beth Lewis

Working with white floss, or other pale colors, requires special stitching techniques to prevent your work from becoming dirty.

- Keep your hands scrupulously clean. Wash them well every time you stitch, even if you don't think they're dirty and even if you have only a few moments to put in a stitch or two. Your skin—even your clean skin—has natural oils on it. You want to avoid transferring these to your white fibers. Don't use hand lotion before you stitch. Avoid touching your face, which may have make-up on it, too.
- Hold the needle by the eye with your thumb and index finger, catching none (or as little as possible) of the thread tail between the needle and your fingers. Don't loop the floss around the other fingers of your stitching hand. Some stitchers "guide" the floss with their fourth and fifth fingers, and this constant contact with the fingers causes skin oils to be deposited on the floss continuously.
- Similarly, don't let the thread trail over your fingers on the back of your work as you pull the thread to the front. This also systematically deposits skin oil along the length of the fiber.
- Don't run your fingertips over finished stitches. This "needlework caress" transfers skin oils to the fibers, too.

For many stitchers, these are unconscious movements that come naturally because part of the pleasure of stitching is the tactile enjoyment of touching the materials we use. It may take a little while to break these habits, but soon you'll find yourself "stitching in white mode" and switching automatically to these methods of handling white or light-colored floss.

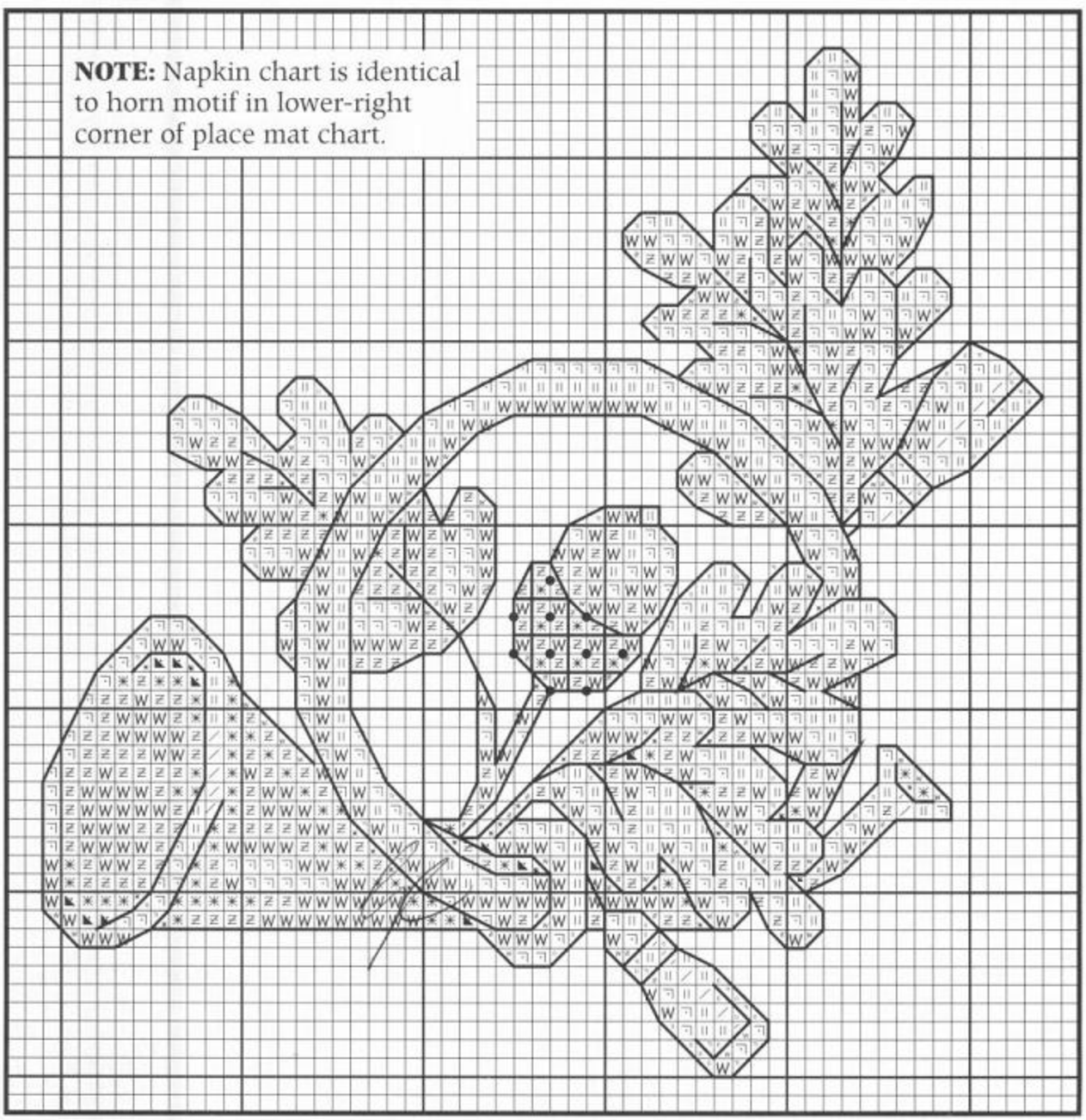
- Avoid stitching with the portions of the thread near the needle eye: the last two inches of the main strand and any of the tail coming out of the needle eye. These sections of the fiber will stitch up as gray or beige. Minimize the length of discolored floss you must discard by keeping the needle at the same place.
- Your stitching area should be clean. Never smoke while stitching. Don't eat or drink while using white or pale colors. If you're stitching at a table, make sure it's completely clean and dry. Don't let pets sit in your lap while you stitch with white. If you touch your pet, wash your hands: animal skin and hair have natural oil, too.
- Protect your work when you're not stitching on it. Never leave it uncovered for even a moment if you have children or pets in your house!
- If possible, don't stitch with white when you're away from home. Travel is dirty, and you have little control over the environment when you're in a car, airplane, train, or boat. Save the light colors for home stitching.
- If you use a scroll frame, attach the fabric so the back of the work winds on the outside of the rods. It's the back of your work you'll touch as you hold the frame; and, if you mistakenly set your scroll frame down someplace less than immaculate, it's the back of your work that is exposed directly. Some stitchers place tissue paper (acid-free, for the most particular of stitchers) on the front of the work before rolling to expose a new area; the tissue prevents the back of the work—and any soil or skin oils on it—from coming in contact with the front of the work as the fabric is rolled on the rods.
- Use short lengths of floss. You'll be ready to start a new piece before it becomes discolored. I recommend 8" lengths—nothing longer than 12"—when working with white or pales. Yes, you'll go through a skein of floss faster; but surely a few pennies more in cost is a fair exchange for avoiding several minutes of ripping!
- If you moisten your floss before using it, which is recommended to reduce knots and produce more attractive stitches, use a sponge you keep exclusively for whites and light colors. Your usual sponge may have traces of dye on it from darker colors. (In any case, it's a good idea to rinse or even replace the sponge in your moistener every so often.)
- Many people do white areas last so these stitches do not become dirty while the rest of the piece is worked.
- Be careful about carrying up fuzz from other colors when you send your needle to the front of the work. This happens because a tail of floss on the back of the work was not clipped closely or completely covered. If you find these almost-microscopic filaments in your white stitching, undo the white stitches and pull the offending color out of the way, burying the tail or clipping completely. Sometimes you can pull out the offending filaments with tweezers. If the fuzz refuses to part company with your stitching, use a stitch-fixer gadget to grab the unwanted color and pull it to the back of the work; or use your needle to poke the color to the back. Because of this problem, you might prefer to do the white sections first rather than last, event though this places the finished white stitches at risk.
- A compromise, which is practical only with blocks of white stitches, is first to put in the boundary of the white area. Work the other colors second and fill in the white sections last.
- Good lighting is important when working with white fibers. You'll be able to see fuzz brought up from the back so you can rip the stitches and solve the problem immediately, rather than discovering it after the area is completely stitched. Magnification helps, too.
- Ironically, looking at your work from a distance is equally important. That's when you'll see if portions of your work are discolored. Take your project to good natural light often to check the cleanliness of your stitches.
- The standard instruction to wash your completed piece before framing or finishing goes double for pieces with a great deal of white or light colors. No matter how careful you've been, oil from your skin has found its way to your work. The oil acts as a magnet for dirt. (You've probably had the experience of discovering a spill when it showed up by the dirt it attracted.) Select a soap with a neutral pH and no bleaches or "whiteners."

*(Continued on page 47)*

# Golden HARVEST

A lovely set of place mats and napkins is the perfect addition to any table setting. Our *Golden Harvest* ensemble features a horn, acorns, and leaves. For a coordinated look, match the color of the stitched place-mat border to your china.

**NOTE:** Napkin chart is identical to horn motif in lower-right corner of place mat chart.



**GOLDEN HARVEST NAPKIN**

**GOLDEN HARVEST PLACE MAT**

*(Continued on page 38)*

Shaded portion indicates overlap from previous page.

## GOLDEN HARVEST

Designed by Angela Pullen

| | DMC | Coats | Anchor® | |
|---|---|---|---|---|
| / | 746 | 2275 | 275 | off white |
| ‖ | 677 | 2410 | 886 | old gold, vy. lt. |
| ⅂ | 676 | 2874 | 887 | old gold, lt. |
| W | 729 | 2875 | 874 | old gold, med. |
| z | 680 | 2876 | 907 | old gold, dk. |
| ✳ | 420 | 5374 | 374 | hazelnut, dk. |
| ◟ | 869 | 944 | 906 | hazelnut, vy. dk. |
| • | 500 | 6880 | 879 | blue-green, vy. dk. |
| bs | 3031 | 5472 | 381 | mocha, vy. dk. |
| bs [ | 676 | 2874 | 887 | old gold, lt. |
| bs [ | 002BF Kreinik | | | gold |

**Fabric:**
14-count ivory Royal Classic place mat and napkin from Charles Craft, Inc.

**Stitch count:**

| | |
|---|---|
| Place mat | 141H x 214W |
| Napkin | 56H x 55W |

**Design size:**

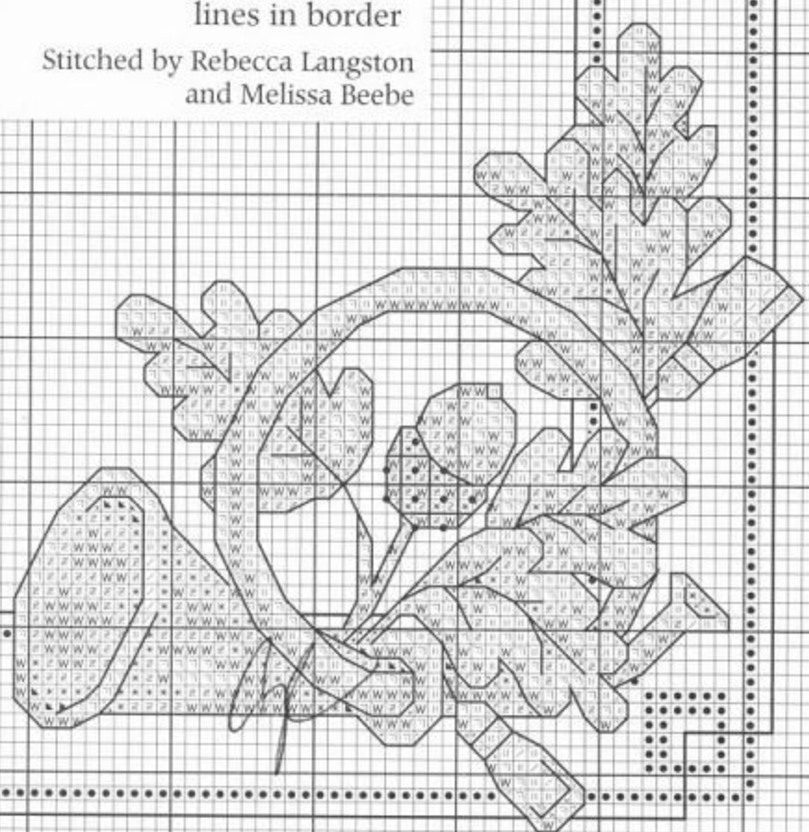
| | |
|---|---|
| Place mat | 10" x 14½" |
| Napkin | 4" x 4" |

**Instructions:**
Cross stitch using two strands of floss. Backstitch using one strand of floss. Work French knot where • appears on acorns at intersecting grid lines, using two strands 3031/5472/381 and wrapping floss around needle twice. When floss and Kreinik Blending Filament are bracketed together, use one strand of each. **Note:** Center place mat design on place mat. Stitch napkin design 1½" in and up from bottom-right corner.

**Backstitch (bs) instructions:**

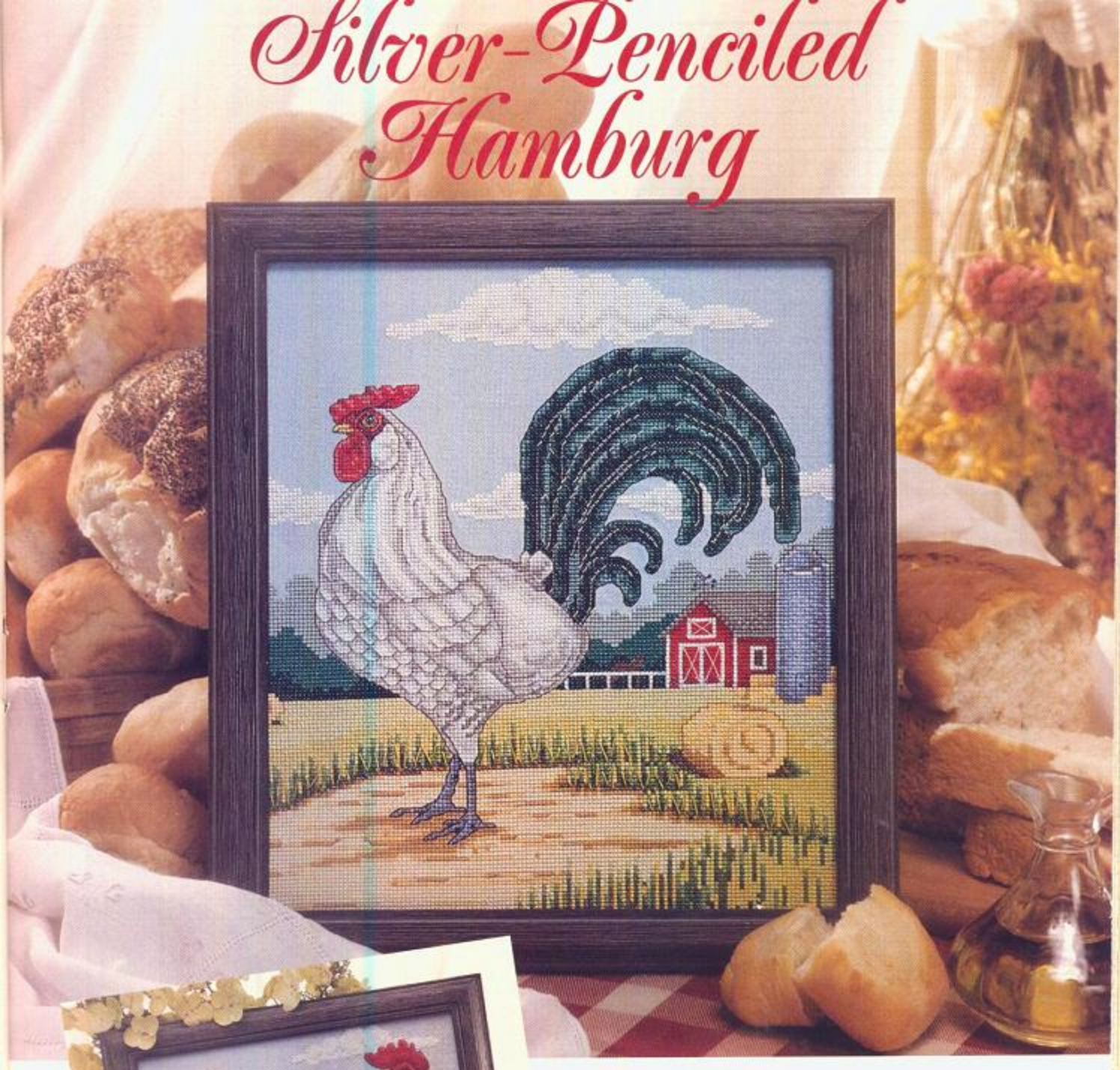
| | | | |
|---|---|---|---|
| 3031 | 5472 | 381 | horn, leaves, acorns |
| [676 | 2874 | 887 | |
| [002BF Kreinik | | | inner and outer lines in border |

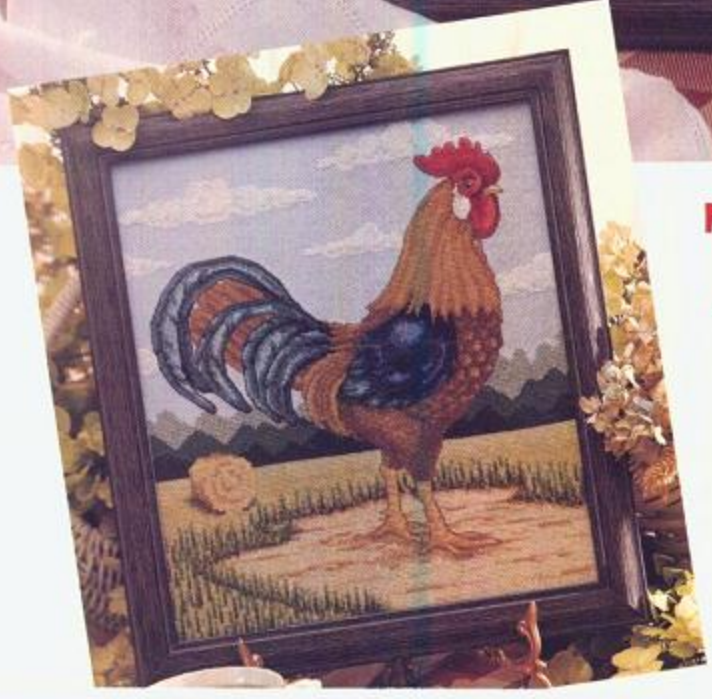
Stitched by Rebecca Langston and Melissa Beebe



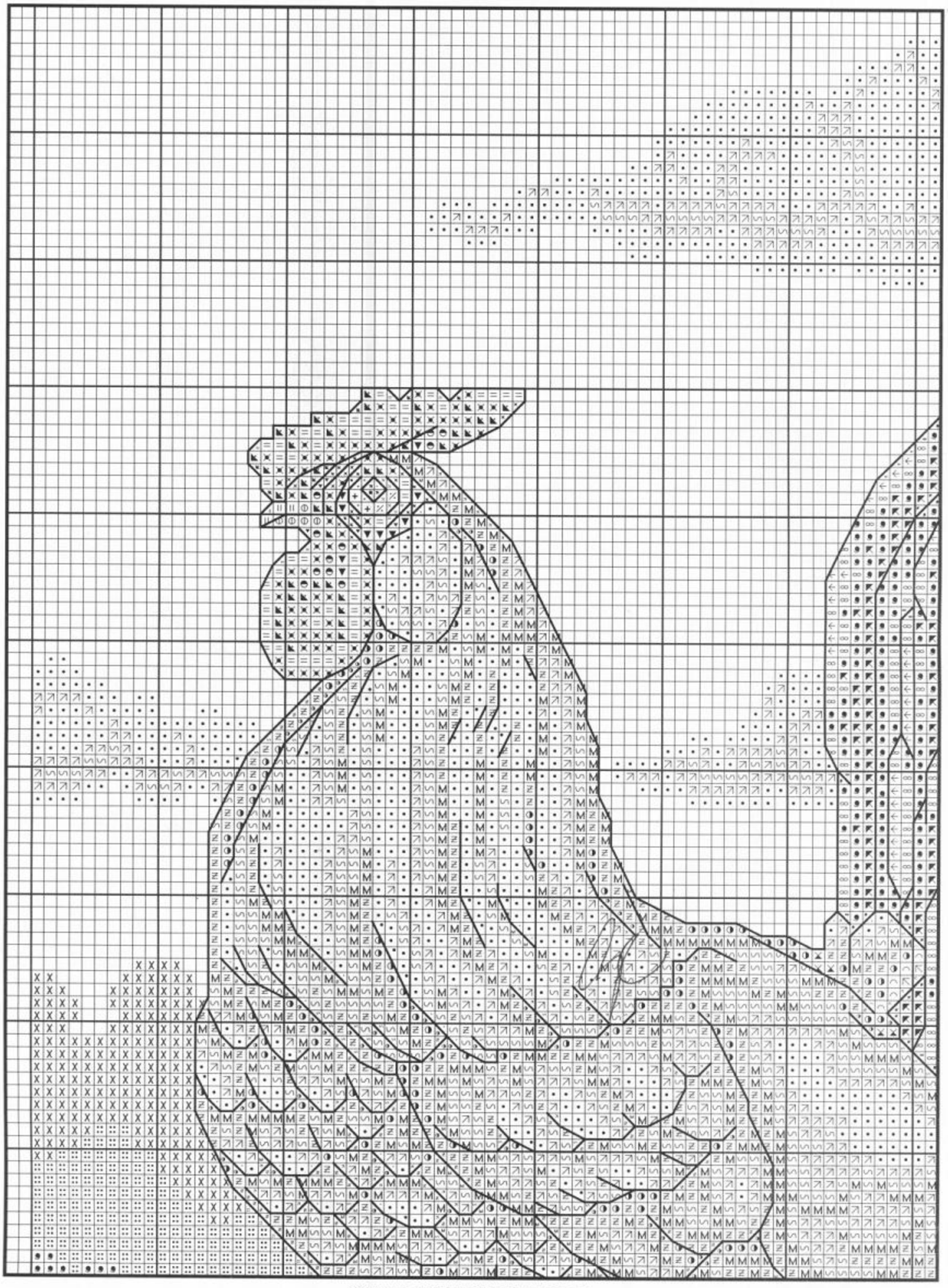
**GOLDEN HARVEST PLACE MAT**

# Silver-Penciled Hamburg



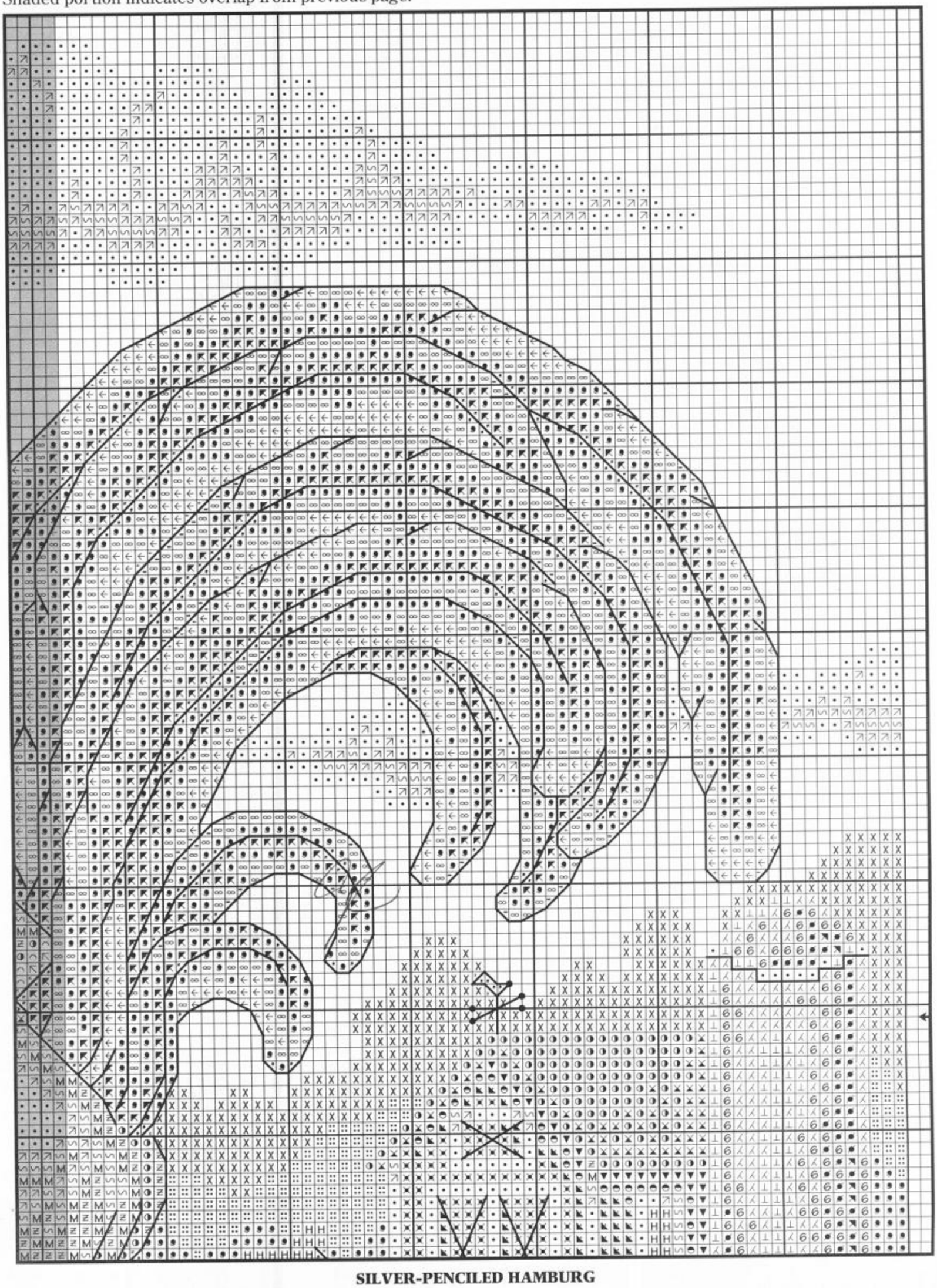


The cock's crowing announces the break of day in most rural areas. If you spent your formative years on a farm or if you live on one now, you are certain to appreciate the grandeur of this rooster. Chart begins on page 40. Charts for *Colorful Rooster,* left, appeared in the September/October 1996 issue.



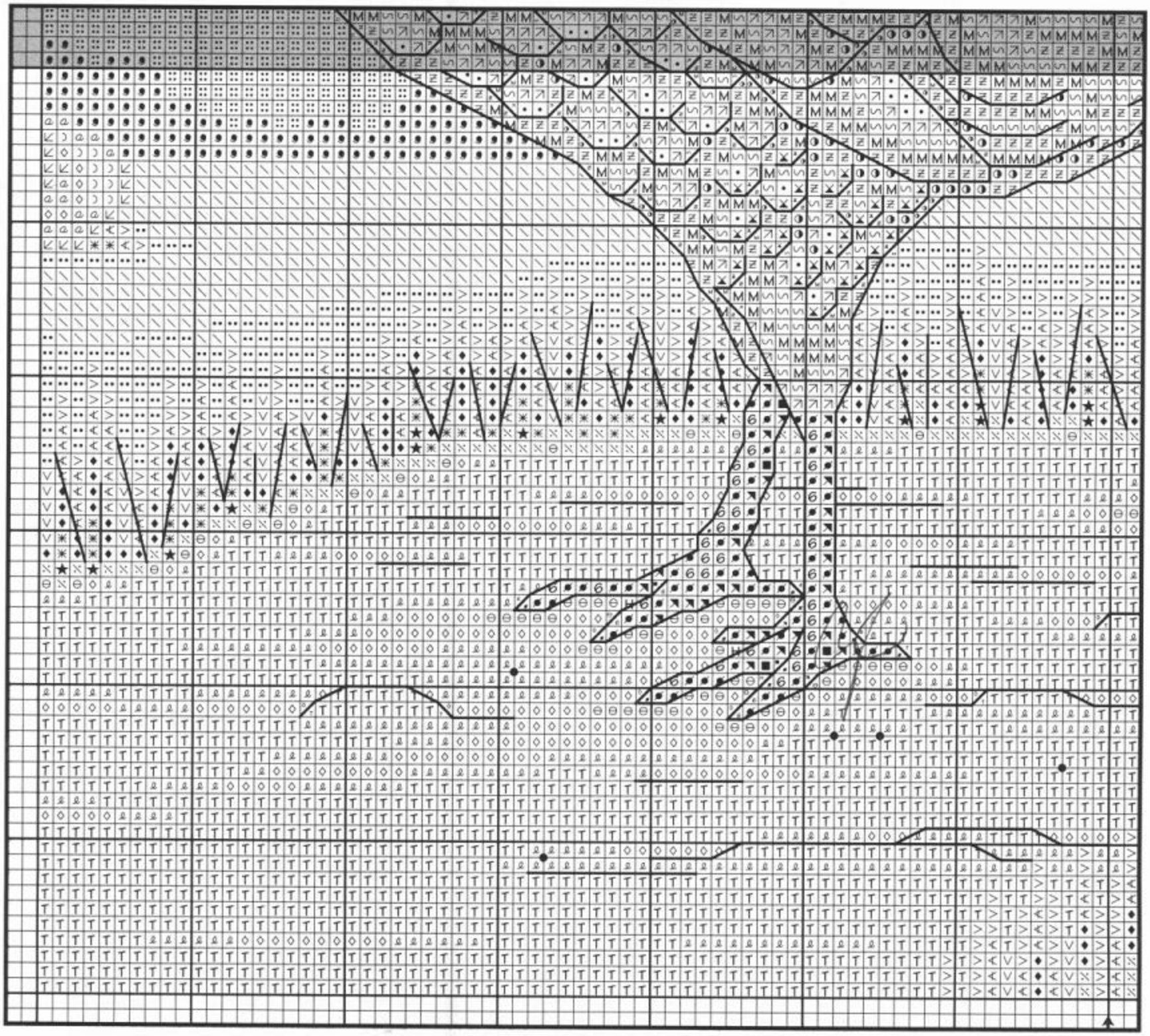
**SILVER-PENCILED HAMBURG**

Shaded portion indicates overlap from previous page.



**SILVER-PENCILED HAMBURG**

Shaded portion indicates overlap from page 40.

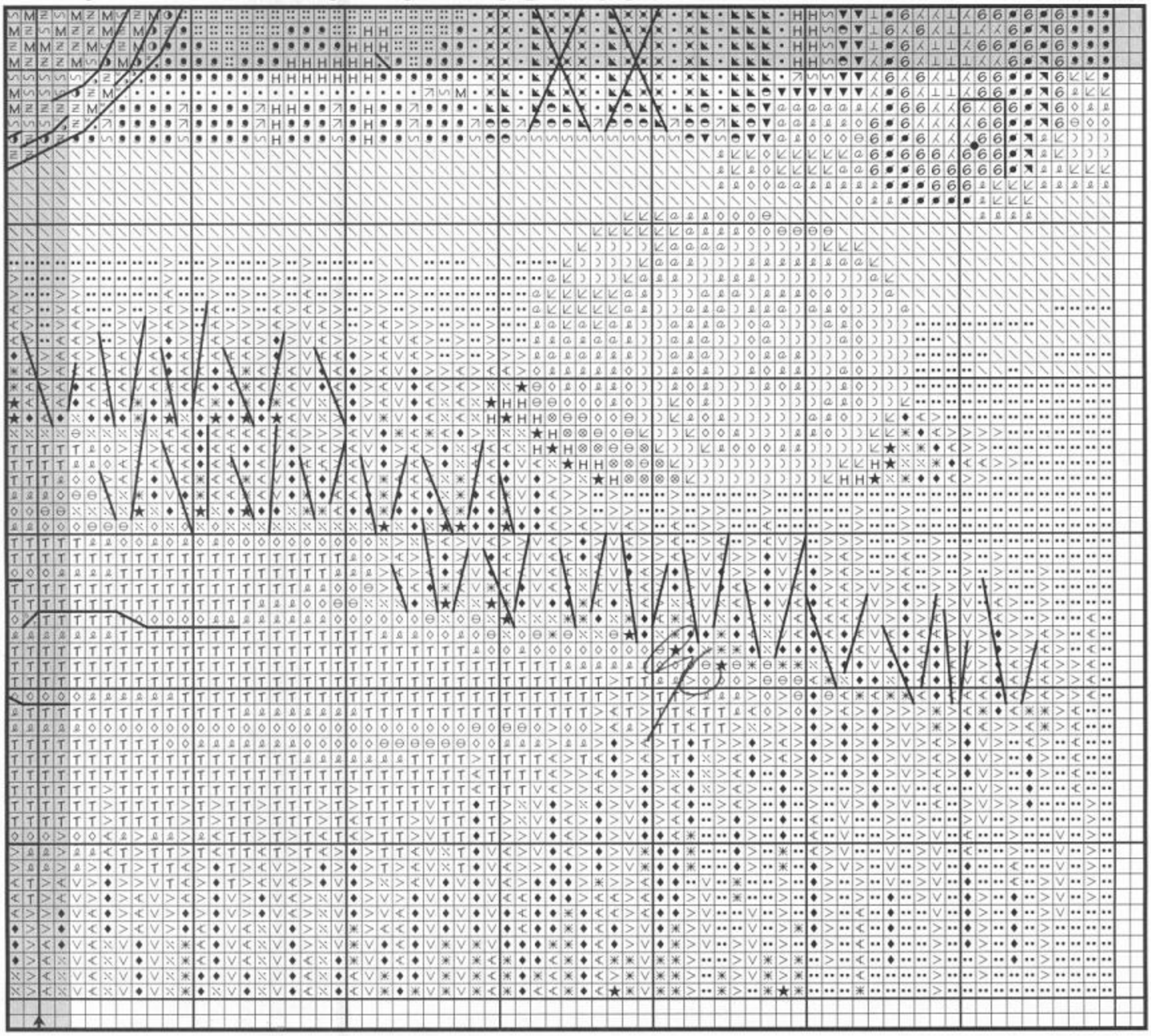


## SILVER-PENCILED HAMBURG

Designed by Angela Pullen

| | DMC | Coats | Anchor® | |
|---|---|---|---|---|
| ✕ | 349 | 2335 | 13 | coral, dk. |
| • | white | 1001 | 01 | white |
| ↗ | white | 1001 | 01 | white |
| | 3072 | 6005 | 234 | beaver gray, vy. lt. |
| ≤ | 3072 | 6005 | 234 | beaver gray, vy. lt. |
| M | 3072 | 6005 | 234 | beaver gray, vy. lt. |
| | 648 | 8390 | 900 | beaver gray, lt. |
| ≥ | 648 | 8390 | 900 | beaver gray, lt. |
| ◑ | 647 | 8900 | 8581 | beaver gray, med. |
| ⧗ | 646 | 8500 | 273 | beavergray, dk. |
| ‖ | 3822 | 2295 | 295 | straw, lt. |
| ⌀ | 3822 | 2295 | 295 | straw, lt. |
| | 729 | 2875 | 874 | old gold, med. |
| ■ | 3799 | 8999 | 236 | pewtergray, dk. |
| ↗ | 317 | 8512 | 400 | pewter gray |
| ↙ | 349 | 2335 | 13 | coral, dk. |
| | 498 | 3410 | 43 | red, dk. |
| ◓ | 498 | 3410 | 43 | red, dk. |
| ▼ | 498 | 3410 | 43 | red, dk. |
| | 814 | 3044 | 44 | garnet, dk. |
| ↙ | 814 | 3044 | 44 | garnet, dk. |
| = | 351 | 3011 | 10 | coral |
| ⁒ | 3826 | 5356 | 1049 | golden brown |
| + | 976 | 2308 | 309 | gold-brown, med. |
| • | 500 | 6880 | 879 | blue-green, vy. dk. |
| ⁙ | 991 | 6212 | 189 | aqua, dk. |
| | 501 | 6878 | 878 | blue-green, dk. |
| X | 503 | 6879 | 876 | blue-green, med. |
| H | 839 | 5360 | 360 | beige-brown, dk. |
| ◪ | 414 | 8513 | 235 | steel gray, dk. |
| 6 | 318 | 8511 | 399 | steel gray, lt. |
| ↙ | 318 | 8511 | 399 | steel gray, lt. |
| | 3325 | 7976 | 144 | baby blue |
| ⊥ | 415 | 8398 | 398 | pearl gray |
| T | 3047 | 2300 | 956 | yellow-beige, lt. |
| ☽ | 3047 | 2300 | 956 | yellow-beige, lt. |
| | 676 | 2874 | 887 | old gold, lt. |
| ↙ | 676 | 2874 | 887 | old gold, lt. |
| ⍺ | 676 | 2874 | 887 | old gold, lt. |
| | 3046 | 2410 | 888 | yellow-beige, med. |
| ℓ | 3046 | 2410 | 888 | yellow-beige, med. |
| ◊ | 3045 | 2412 | 886 | yellow-beige, lt. |
| ⊖ | 3045 | 2412 | 886 | yellow-beige, lt. |
| | 420 | 5374 | 374 | hazelnut, dk. |
| ⊗ | 420 | 5374 | 374 | hazelnut, dk. |
| > | 3348 | 6266 | 264 | yellow-green, lt. |
| ‹ | 3347 | 6266 | 267 | yellow-green, med. |
| ◆ | 3346 | 6258 | 268 | hunter |
| ★ | 3345 | 6258 | 269 | hunter, dk. |
| | 839 | 5360 | 360 | beige-brown, dk. |
| ⁜ | 3345 | 6258 | 269 | hunter, dk. |
| | 420 | 5374 | 374 | hazelnut, dk. |
| ✳ | 3345 | 6258 | 269 | hunter, dk. |

Shaded portion indicates overlap from previous page and page 41.



| | | | | |
|---|---|---|---|---|
| v | 834 | 2410 | 945 | olive, vy. lt. |
| .. | 834 | 2410 | 945 | olive, vy. lt. |
| | 3348 | 6266 | 264 | yellow-green, lt. |
| / | 3348 | 6266 | 264 | yellow-green, lt. |
| | 3047 | 2300 | 956 | yellow-beige, lt. |
| | 500 | 6880 | 879 | blue-green, vy. dk. |
| ⌅ | 3799 | 8999 | 236 | pewter gray, dk. |
| ∞ | 501 | 6878 | 878 | blue-green, dk. |
| ← | 502 | 6876 | 877 | blue-green |
| bs | 504 | 6875 | 875 | blue-green, lt. |

**Fabric:**
28-count glass blue Monaco from Charles Craft, Inc.

**Stitch count:**
188H x 160W

**Design size:**

| | |
|---|---|
| 14-count | 13½" x 11½" |
| 18-count | 10½" x 9" |
| 25-count | 15⅛" x 12⅞" |
| 28-count | 13½" x 11½" |

**Instructions:**
Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss. When two colors are bracketed together, use one strand of each. Work French knot where • appears at intersecting grid lines, using three strands of floss unless otherwise indicated and wrapping floss around needle once. Work straight stitch using one strand of floss.

**Backstitch instructions:**

| | | | |
|---|---|---|---|
| 504 | 6875 | 875 | tail feathers (except outlined parts that are against blue sky) |
| 500 | 6880 | 879 | outline of tail feathers |
| 3799 | 8999 | 236 | feet, pupil of eye |
| 646 | 8500 | 273 | white of body (except outline) |
| 814 | 3044 | 44 | red parts of head |
| 839 | 5360 | 360 | outline of white of body, beak, horse neck inside fence, barn roof, silo, between rooster's legs |
| 317 | 8512 | 400 | weather vane, silo door and roof |
| 420 | 5374 | 374 | lines on ground, edges of hay bales that touch light green |

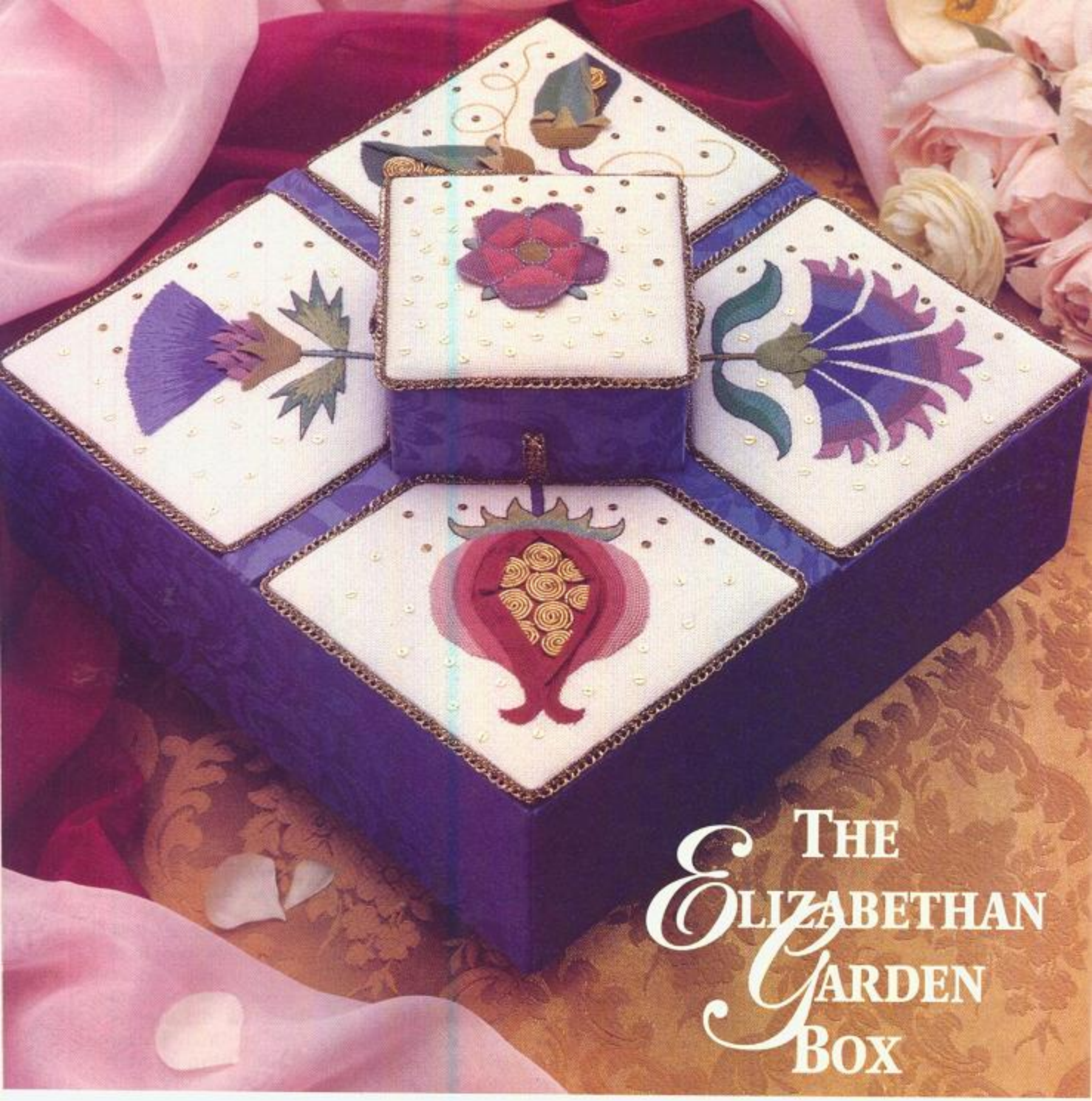
**French-knot instructions:**

| | | | |
|---|---|---|---|
| 317 | 8512 | 400 | on weather vane, door knob of silo (two strands) |
| 349 | 2335 | 13 | on ground |

**Straight-stitch instructions:**

| | | | |
|---|---|---|---|
| white | 1001 | 01 | on doors of barn (one strand) |
| 834 | 2410 | 945 | |
| 3347 | 6266 | 267 | grass |

Stitched by Sandy Hedrick



# The Elizabethan Garden Box

The pomegranate has long been a symbol of fertility and bounty throughout centuries and cultures. This popular motif has been worked as part of our *Elizabethan Garden Box* series using an impressive array of stitches: detached buttonhole, tent, satin, double running, and back. Real-metal bullion has been meticulously couched in spirals to represent seeds. Chart and instructions begin on page 46.

**Editor's Note:** For a catalog of Sharon Cohen's other designs, send a business-size, self-addressed, stamped (55¢) envelope to The Nostalgic Needle, 20200 Shipley Terrace #202, Germantown, MD 20874.

# An Introduction to TECHNIQUES OF STUMPWORK

by Sharon Cohen

Stumpwork is to the embroiderer what collage is to the painter or assemblage is to the sculptor: a true mixed media of needlework materials employing the traditional silk and metal threads as well as the unconventional mica, wood, coral, and feathers. The seventeenth-century embroiderer had a picture to "paint" and used her imagination to bring her work to life. A stumpwork figure might have hair of actual human origin, carved and painted wooden hands, an appliquéd brocade gown, a miniature necklace of pearls, and a feather in her hair. But the primary medium on the needleworker's palette is a large vocabulary of richly textured stitches.

One characteristic that serves to define stumpwork is the use of detached lace stitches, predominately the detached-buttonhole stitch and its variations: ceylon, trellis, hollie point, double brussels, and more. This detached lace may be worked directly on the ground fabric or worked separately to be appliquéd and stuffed. The image being worked and the needleworker's fancy are what dictate the choices, not a single set of rules. Detached lace has been used in many delightful ways in historic stumpwork: dressing a figure in complete historic costume with all its layers and folds; depicting the lace of which collars and cuffs would be made; peeling skins of vegetables, flower petals, leaves, and insect wings; covering little wooden balls to form three-dimensional fruit for a fruit tree; representing the long, flowing flaps on a tent. In essence, these lace stitches create miniature knit fabrics and can be used in infinite ways.

Counted-thread embroidery is used freely with the needlelace stitches. When the ground fabric is the often-used thick, white, silk satin, tent stitches and queen stitches were worked separately on a linen-canvas ground. These canvas elements were then cut out (historically, paper was often glued behind the canvas embroidery prior to cutting to prevent fraying) and sewn in place on the base embroidery. Usually, a fine cord or other thick thread was couched around the cut edge to neaten the effect.

An interesting study is to examine the manner of creating hands and faces on historic examples. Hands were sometimes finely carved from wood, then left natural or painted white. Alternately, wire wrapped with silk was used to produce a fully poseable, and rather naturalistic, hand. Other stumpwork examples exhibit hands worked as needlelace or simply as flat surface embroidery.

Faces, when in relief, were mainly embroidered features on satin fabric that was then glued over a carved wooden form. Sometimes the features were never embroidered, merely left as drawings. Otherwise, faces were worked flatly, commonly in split stitch, reminiscent of the manner of embroidering faces in the earlier Opus Anglicanum needleworks.

Other favorite stumpwork stitches in historic works include bullion knots, French knots, and picots; satin stitch, both flat and padded; long and short stitch; braid and plaited braid, especially with metal thread; chain; couching; burden, brick, and outline stitches; seeding; and variations of many of these as well.

Padding materials for raised work in the seventeenth century were diverse and included wool, horsehair, cotton, unspun silk, and threads. Another method of creating dimension was the use of wire, wrapped with silk or worked into the edge of a piece of needlelace to make it poseable.

The possibilities in stumpwork are virtually endless, and a knowledge of a broad repertoire of stitches for stumpwork is essential.

**SUGGESTED READING**


Baker, Muriel. *Stumpwork: The Art of Raised Embroidery.* New York: 1978.

Best, Muriel. *Stumpwork: Historical & Contemporary Raised Embroidery.* London: 1987.

Hirst, Barbara, and Roy Hirst. *Raised Embroidery: A Practical Guide to Decorative Stumpwork.* London: 1993.

Eaton, Jan, ed. *Mary Thomas's Dictionary of Embroidery Stitches.* New York: 1989.

Nichols, Marion. *Encyclopedia of Embroidery Stitches, Including Crewel.* New York: Dover, 1974.

Christie, Mrs. Archibald. *Samplers and Stitches.* London: Batsford, 1989.

## ELIZABETHAN GARDEN BOX

Designed by Sharon Cohen

| DMC | Coats | Anchor® | |
|---|---|---|---|
| 223 | 3240 | 895 | pink, med. |
| 224 | 3239 | 893 | pink, lt. |
| 316 | 3081 | 1017 | mauve, med. |
| 501 | 6878 | 878 | blue-green, dk. |
| 792 | 7150 | 941 | cornflower, dk. |
| 793 | 7110 | 176 | cornflower, med. |
| 3012 | 6844 | 844 | khaki, med. |
| 3013 | 6842 | 842 | khaki, lt. |
| 3041 | 4222 | 871 | antique violet, med. |
| 3364 | 6266 | 260 | pine green |
| 3721 | 3242 | 896 | pink, dk. |
| 3799 | 8999 | 236 | pewter gray, dk. |
| 3815 | 6876 | 877 | celadon green, dk. |
| 3816 | 6879 | 876 | celadon green |

**Kreinik Japan Thread #1**
002J gold

**Kreinik Paillettes #14**
gold (2 packages)

**Kreinik Bullion Brilliant #7**
gold (45" length)

**NOTE:** Materials listed above are for all five designs. No more than one skein or one spool of each color is needed unless otherwise indicated. Use a hoop for all detached work and metal-thread work.

**Fabric:**
32-count antique white Belfast linen from Zweigart® (Each design is centered and stitched on one 8½"-square piece.)

**Stitch count:**
*Pomegranate* 54H x 54W

**Design size:**
*Pomegranate*
32-count 3⅜" x 3⅜"

**Instructions:**
One square on charts represents two fabric threads. Work all stitches using one strand of floss unless otherwise indicated.

*Pomegranate*

**Special instructions:**
**Stem**–Work double-running stitch for outline, using 3799/8999/236. Work tent stitch over one thread to fill stem, using one strand 792/7150/941.

**Calyx**–Work double-running stitch for outline, using 3799/8999/236. Referring to schematic for color placement, work tent stitch over one thread to fill calyx, using one strand of floss.

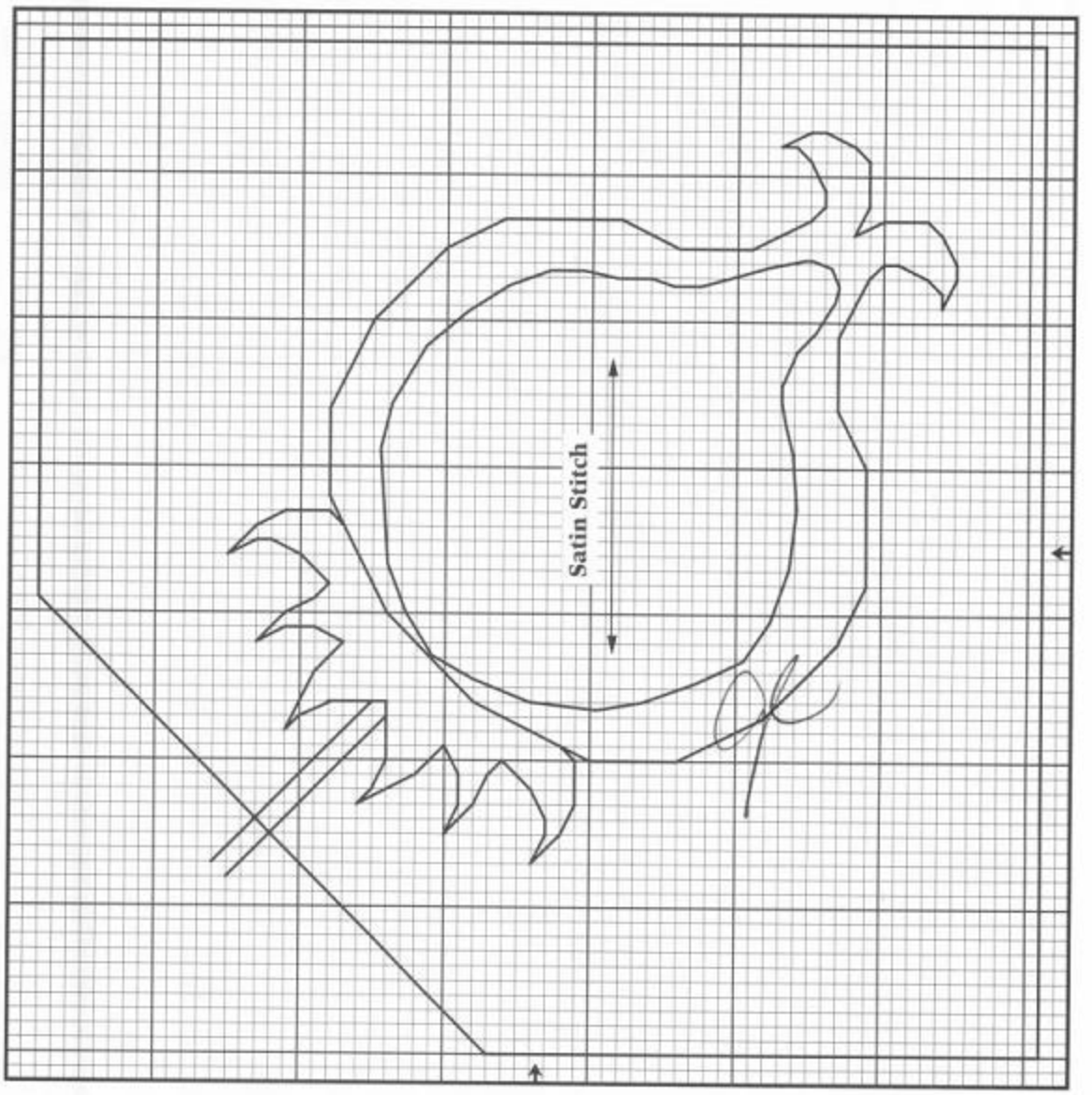
**Fruit**–Work slightly pulled backstitch for outline, using 224/3239/893. Work satin stitch to fill center where indicated on chart, using two strands 3721/3242/896. Referring to schematic, work first two colors of detached-buttonhole stitches on opposite sides, using one strand of floss.

Placing fabric in hoop, couch Kreinik Bullion Brilliant #7 into spirals ⅜"–½" in diameter, using one strand Kreinik Japan Thread #1. (**NOTE:** Handle bullion carefully; do not tug on it.) Begin couching in the center of each spiral, turning fabric and letting bullion gently fall around center. When desired size is reached, cut bullion and couch down end. Make nine spirals on the satin-stitch ground.

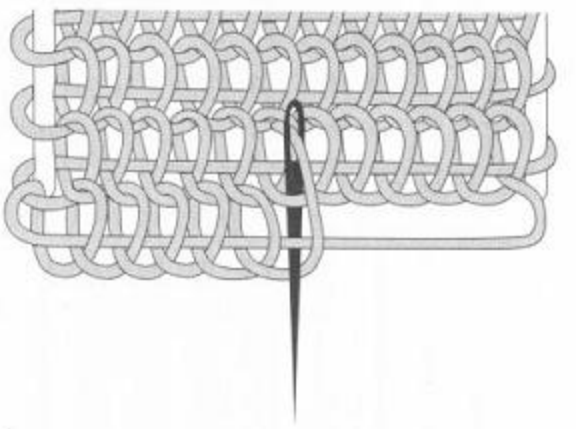
Referring to schematic, work final color of detached-buttonhole stitches on opposite sides, using one strand of floss and being careful not to prick bullion spirals. (**NOTE:** Allow extra slack in the carried back thread so that each row will become looser than the one before.)

**Padding**–Stuff half of both sides of fruit, using short strands 223/3240/895. Tack down detached-buttonhole sides in a few discreet places along color-change line to secure. Allow detached-buttonhole sides to curl back to expose bullion spirals.

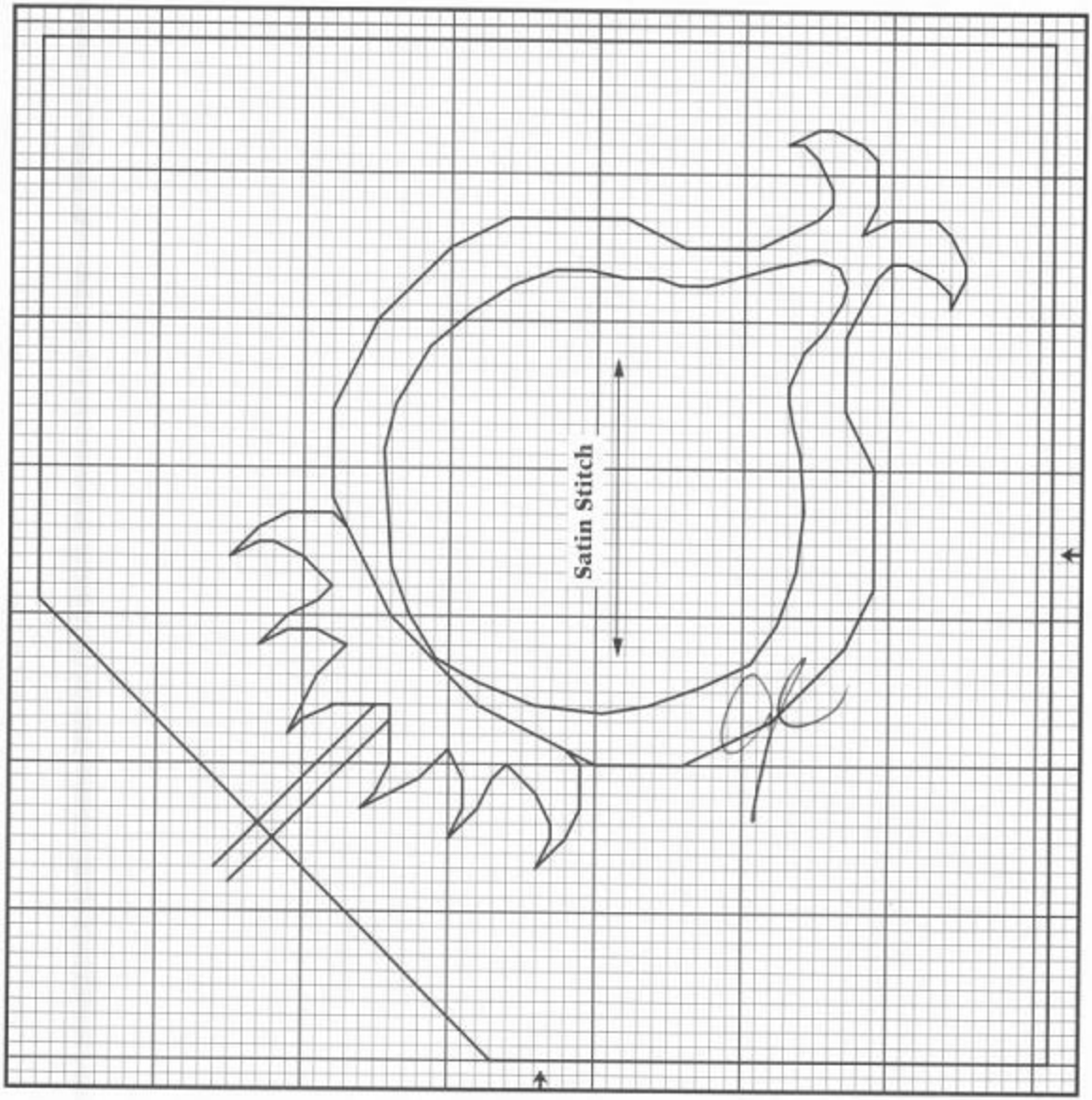
**Paillettes**–Referring to photo and illustration on page 47, randomly attach Kreinik Paillettes #14, using one strand Kreinik Japan Thread #1.



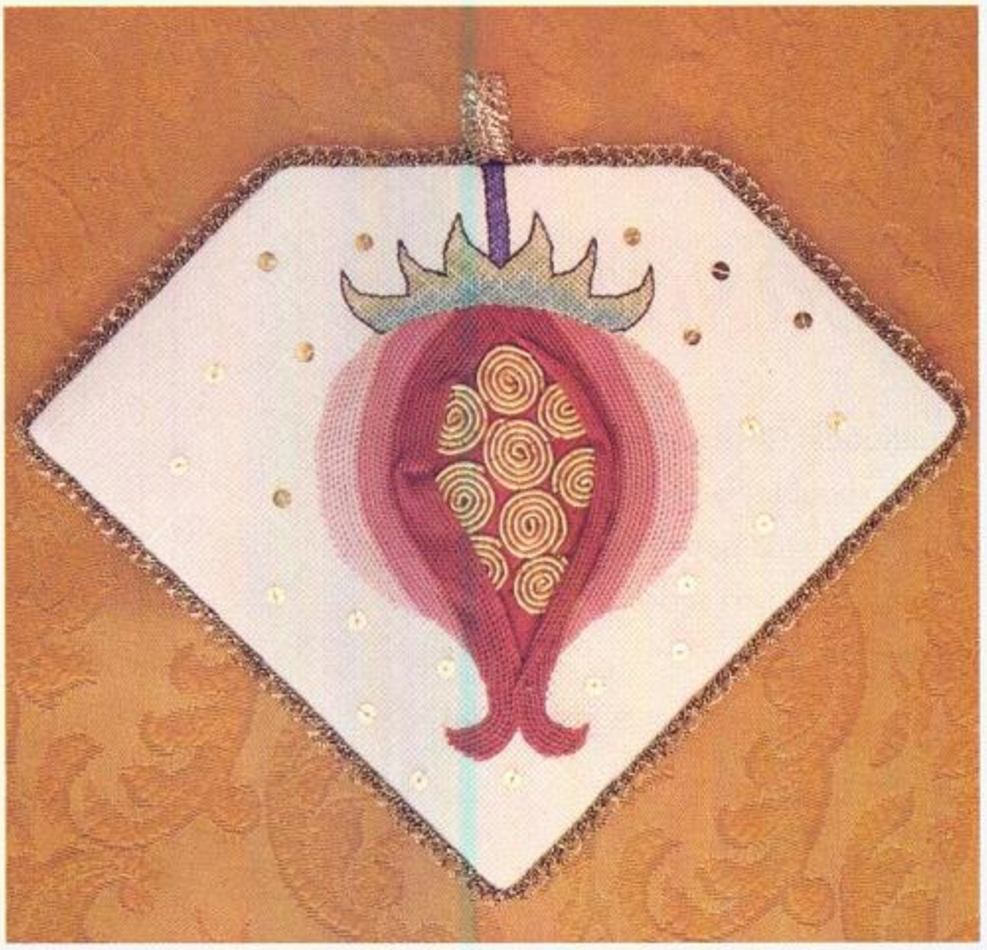

**POMEGRANATE**

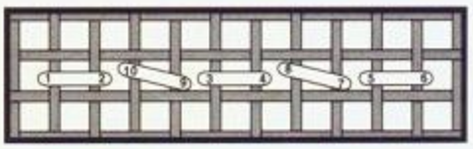


**DETACHED-BUTTONHOLE STITCH**

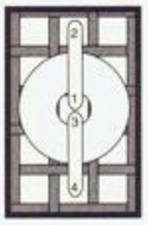



**POMEGRANATE**

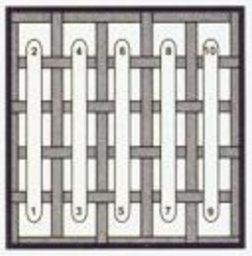




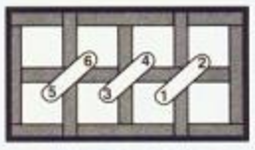
DOUBLE-RUNNING STITCH



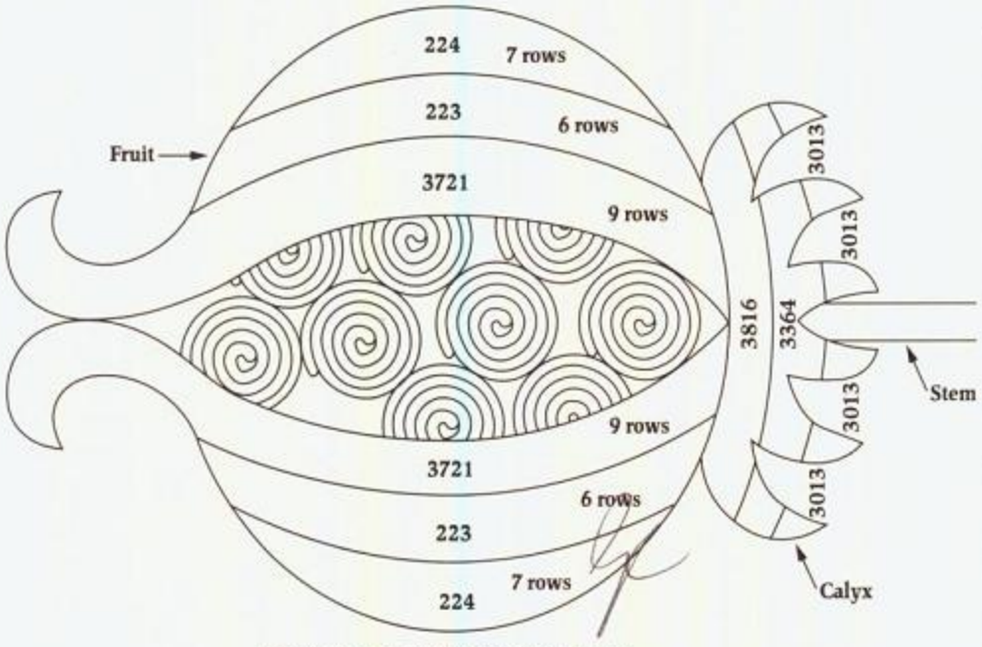
ATTACHING A PAILLETTE



SATIN STITCH

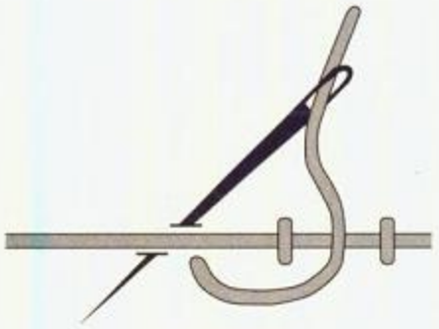


TENT STITCH




POMEGRANATE SCHEMATIC

POMEGRANATE SPIRALS



COUCHING

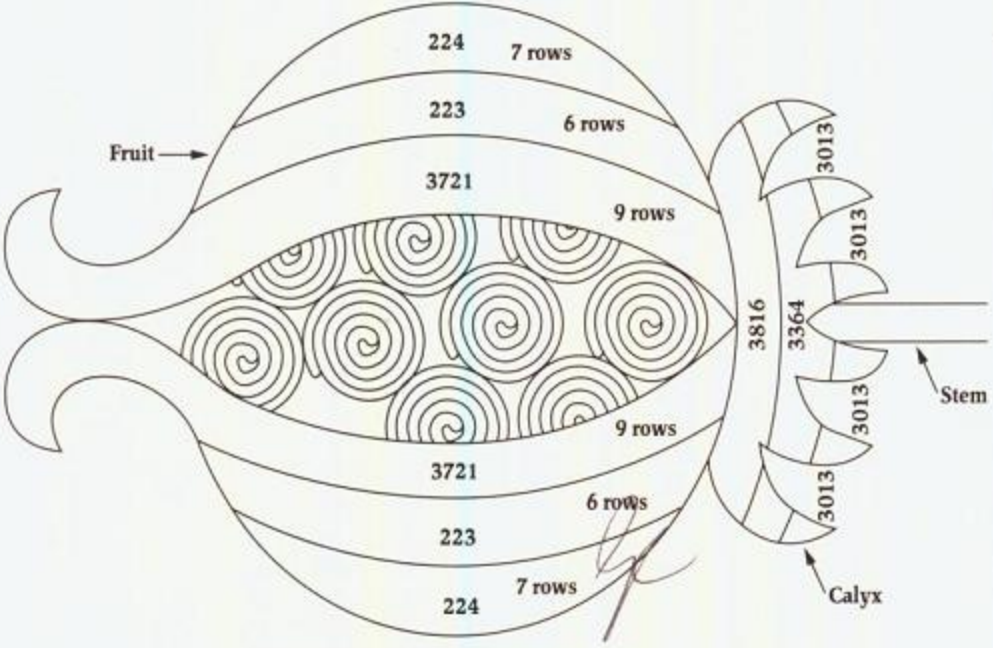
*Tips for Working with White Floss*
*(Continued from page 35)*

Many stitchers swear by the Proctor and Gamble equine product called Orvus, which can be bought at feed/tack stores and from veterinarians; it is available in smaller containers as "Quilt Soap." (Projects with silk threads may require different cleaning techniques; consult the fiber manufacturer.)

With a little extra caution and a set of specialized stitching habits, your white threads will be as snowy on your finished project as they were in the skein. Happy stitching!

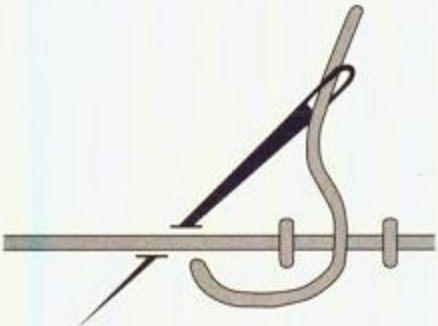
### What's the Scoop on DMC B5200 White?

Did you know there are two DMC white flosses? Yes, indeed: blanc and B5200. Most U.S. stitchers have never even heard of B5200 white, let alone seen or used it because until recently only blanc was sold in the U.S. Both are now available in the States. If you're a U.S. stitcher and need an ultra-white white and DMC B5200 is not available in your area, you may wish to use Anchor 01 or white Marlitt (a shiny fiber of rayon).




POMEGRANATE SCHEMATIC

POMEGRANATE SPIRALS



COUCHING

# Topiaries for All Seasons

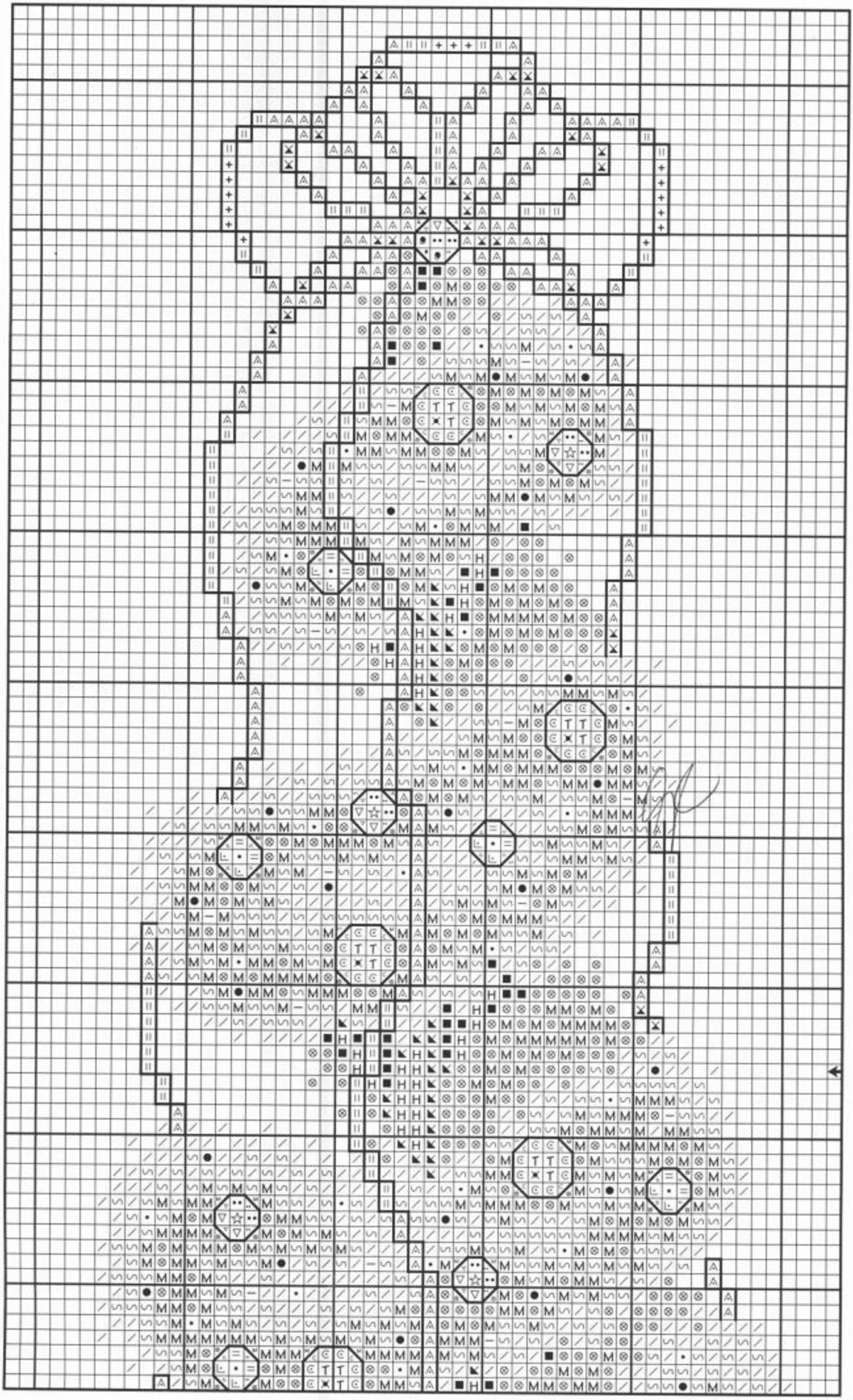
Change your concept of the traditional Christmas tree and decorate your home with this spiral topiary decked with colorful ornaments and a sparkling gold bow. This holiday evergreen is the third in our four-part series.
Chart begins on page 50.

*Summer*

*Fall*

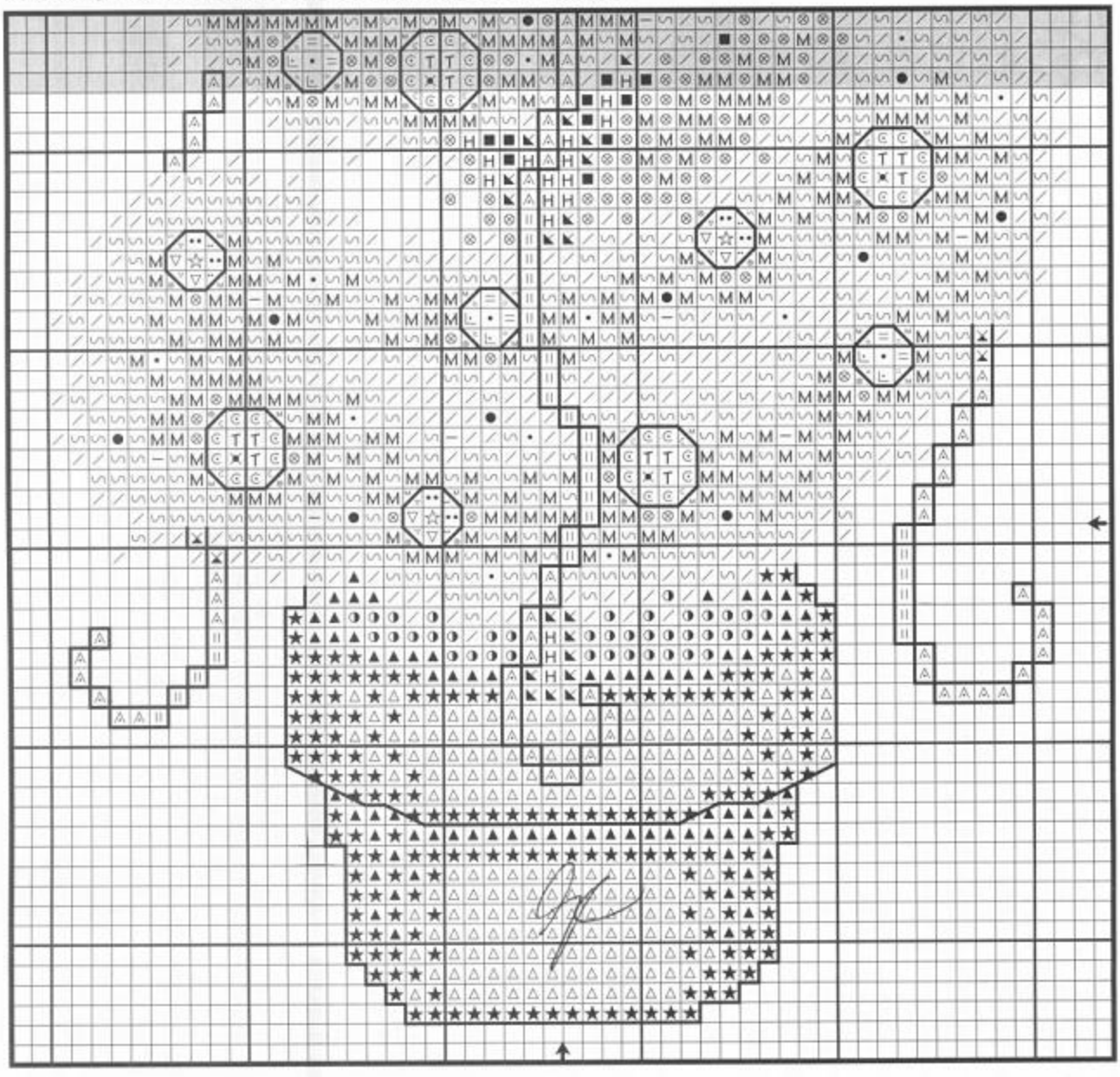
*Winter*

*Spring*



**WINTER TOPIARY**

Shaded portion indicates overlap from previous page.



## WINTER TOPIARY

Designed by Angela Pullen

| | DMC | Coats | Anchor® | |
|---|---|---|---|---|
| / | 369 | 6015 | 260 | pistachio, vy.lt. |
| ᔕ | 368 | 6016 | 214 | pistachio, lt. |
| M | 320 | 6017 | 215 | pistachio, med. |
| ⊗ | 367 | 6018 | 210 | pistachio, dk. |
| ■ | 319 | 6246 | 246 | pistachio, vy. dk. |
| H | 612 | 5898 | 832 | drab brown, med. |
| ◣ | 611 | 5898 | 898 | drab brown, dk. |
| △ | 3773 | — | 882 | flesh, med. |
| ★ | 3772 | 5579 | 379 | flesh, dk. |
| ▲ | [3772 | 5579 | 379 | flesh, dk. |
| | 632 | 5936 | 936 | coffee brown, dk. |
| ▽ | 3823 | 2386 | 386 | yellow, ul. pl. |
| •• | 745 | 2350 | 300 | yellow, lt. pl. |
| ☆ | 744 | 2293 | 301 | yellow, pl. |
| ◔ | 743 | 2302 | 302 | yellow, med. |
| ◙ | 816 | 3410 | 20 | garnet |
| ◖ | 321 | 3500 | 47 | red |
| T | 3328 | 3071 | 10 | salmon, med. |
| • | white | 1001 | 01 | white |
| = | 3761 | 7159 | 9159 | sky blue, lt. |
| ⊾ | 519 | 7159 | 168 | sky blue |
| ◑ | 839 | 5360 | 360 | beige-brown, dk. |
| – | 211 | 4303 | 342 | lavender, lt. |
| + | [3823 | 2386 | 386 | yellow, ul. pl. |
| | 002BF Kreinik | | | gold |
| ‖ | [745 | 2350 | 300 | yellow, lt. pl. |
| | 002BF Kreinik | | | gold |
| ◬ | [744 | 2293 | 301 | yellow, pl. |
| | 002BF Kreinik | | | gold |
| ◪ | [743 | 2302 | 302 | yellow, med. |
| | 002BF Kreinik | | | gold |

**Mill Hill Glass Seed Beads**

| | | |
|---|---|---|
| • | 00557 | gold |

**Fabric:**
28-count cream Monaco from Charles Craft, Inc.

**Stitch count:**
137H x 52W

**Design size:**

| | |
|---|---|
| 14-count | 9⅞" x 3⅞" |
| 18-count | 7⅝" x 3" |
| 25-count | 11" x 4⅛" |
| 28-count | 9⅞" x 3⅞" |

**Instructions:**
Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss. When two colors are bracketed together, use one strand of each. When floss and Kreinik Blending Filament are bracketed together, use two strands of floss and two strands of blending filament. Attach beads, using one strand 745/2350/300.

**Backstitch instructions:**

| | | | |
|---|---|---|---|
| 816 | 3410 | 20 | red ornaments |
| 3045 | 2412 | 886 | yellow ornaments and ribbon |
| 519 | 7159 | 168 | blue ornaments |
| 632 | 5936 | 936 | terra-cotta pot |

Stitched by Kayla Connors

# Coffee Break

## *Peace Hand Towel*

A simple herringbone-stitch border and a warm wish for the holidays accentuate the fringed edge of a linen hand towel. Let this lovely piece serve as a decorative accent for your guest bathroom or make one to give to a special friend.

**PEACE HAND TOWEL**
Designed by Lorna Reeves

**Kreinik Silk Mori**

| | | |
|---|---|---|
| X | 4037 | kelly green, vy. dk. |

**Kreinik Silk Serica**

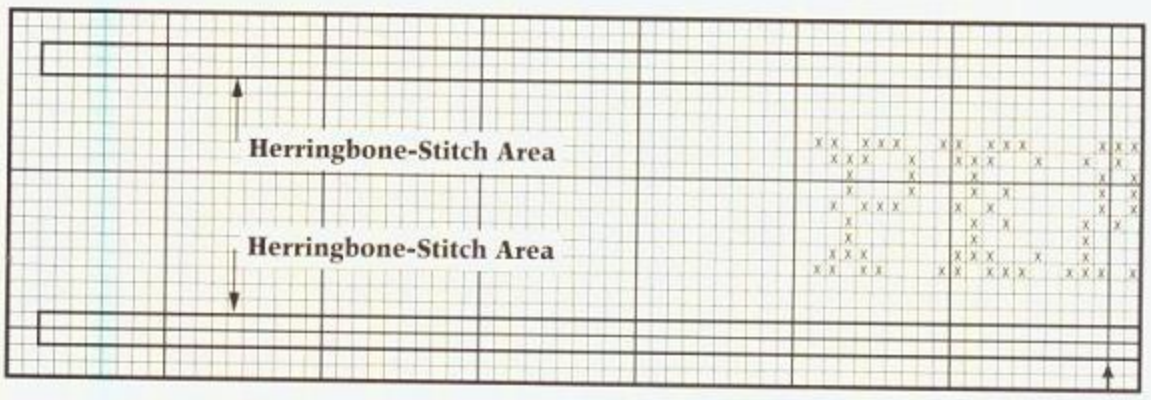
| | | |
|---|---|---|
| | 1117 | Christmas red, vy. dk. |

**Fabric:**
32-count cream Irish linen from Charles Craft, Inc. (Cut fabric 15" x 9".)
**Stitch count:**
19H x 136W
**Design size:**

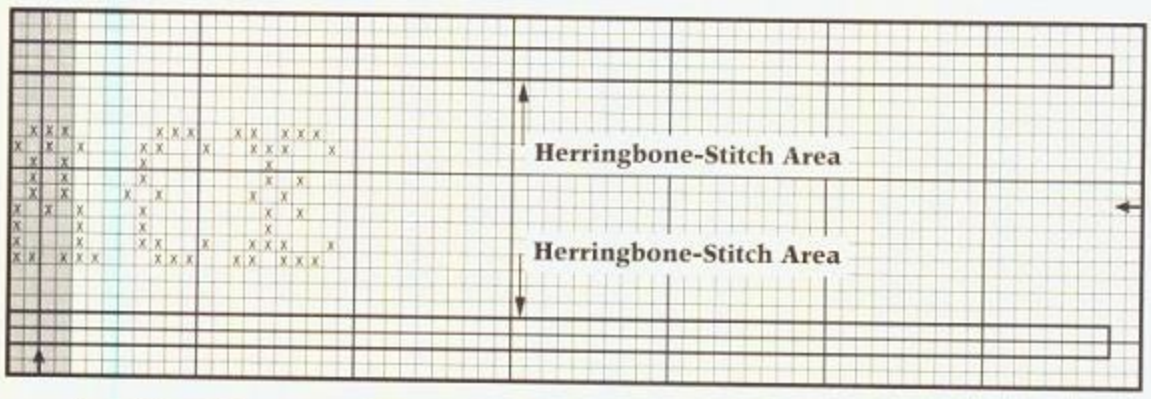
| | |
|---|---|
| 32-count | 1⅛" x 8½" |

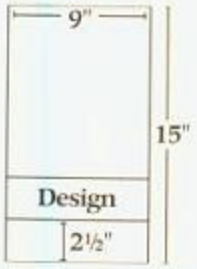
**Instructions:**
Cross stitch using one strand Kreinik Silk Mori. Work herringbone stitch, using one strand Kreinik Silk Serica. Refer to schematic for design placement. When stitching is complete, turn under a narrow rolled hem ¼" at top and just to edge of stitching on sides. Fringe below stitching to within eight threads. Knot as desired.

Stitched by Lorna Reeves

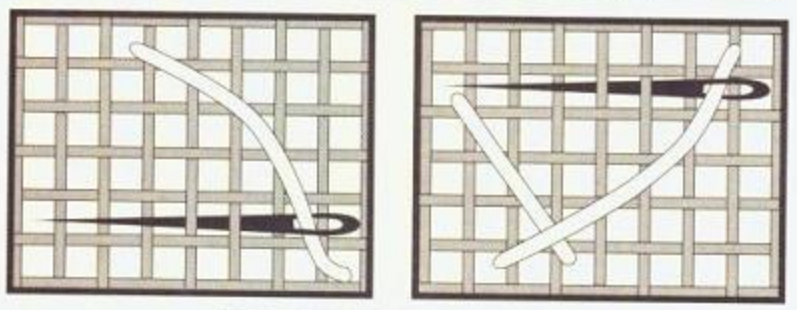



Shaded portion indicates overlap from chart above.




**PEACE HAND TOWEL SCHEMATIC**



**HERRINGBONE STITCH**

## PEACE HAND TOWEL

Designed by Lorna Reeves

**Kreinik Silk Mori**

X 4037 kelly green, vy. dk.

**Kreinik Silk Serica**

1117 Christmas red, vy. dk.

**Fabric:**

32-count cream Irish linen from Charles Craft, Inc. (Cut fabric 15" x 9".)

**Stitch count:**

19H x 136W

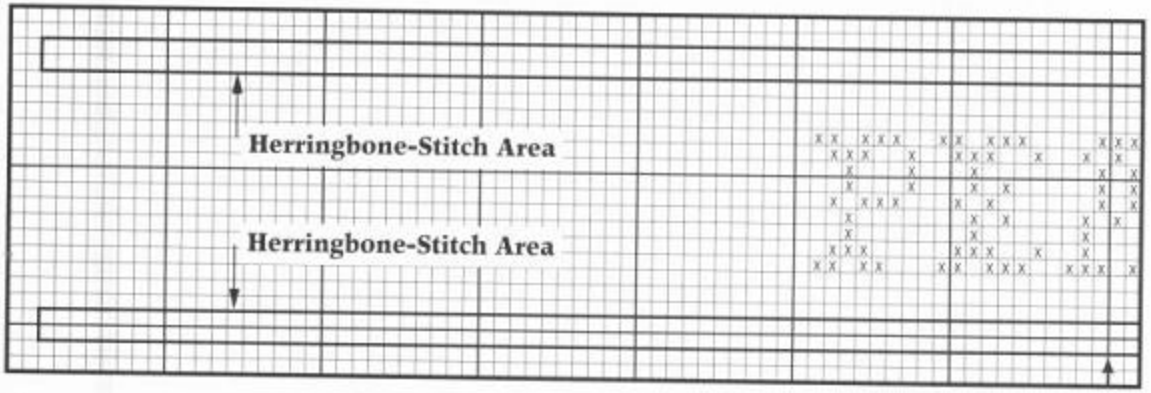
**Design size:**

32-count 1⅛" x 8½"

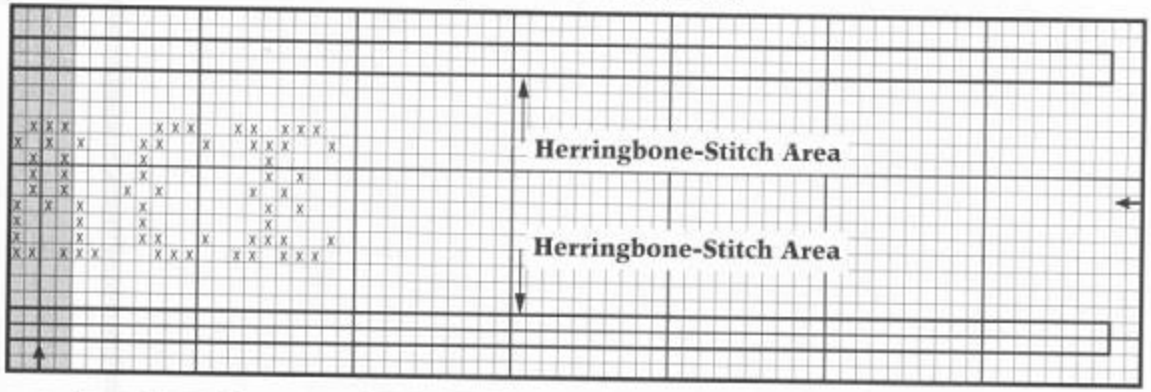
**Instructions:**

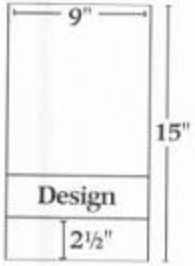
Cross stitch using one strand Kreinik Silk Mori. Work herringbone stitch, using one strand Kreinik Silk Serica. Refer to schematic for design placement. When stitching is complete, turn under a narrow rolled hem ¼" at top and just to edge of stitching on sides. Fringe below stitching to within eight threads. Knot as desired.

Stitched by Lorna Reeves

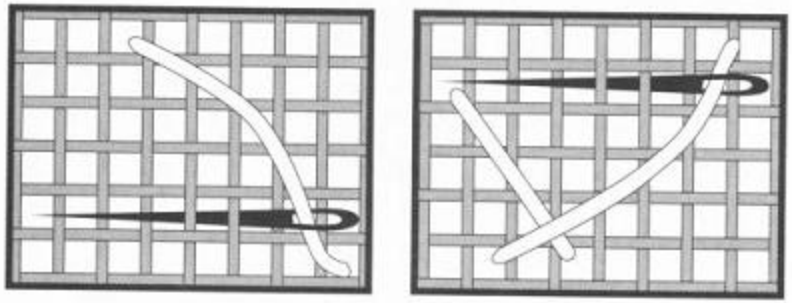



Shaded portion indicates overlap from chart above.




**PEACE HAND TOWEL SCHEMATIC**



**HERRINGBONE STITCH**

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Anchor Embroidery Floss. Anchor Marlitt. Anchor Pearl Cotton #3. Anchor Pearl Cotton #5. Anchor Pearl Cotton #8. Anchor Pearl Cotton #12. Anchor Metallic Embroidery. Anchor Coton à Broder

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